

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

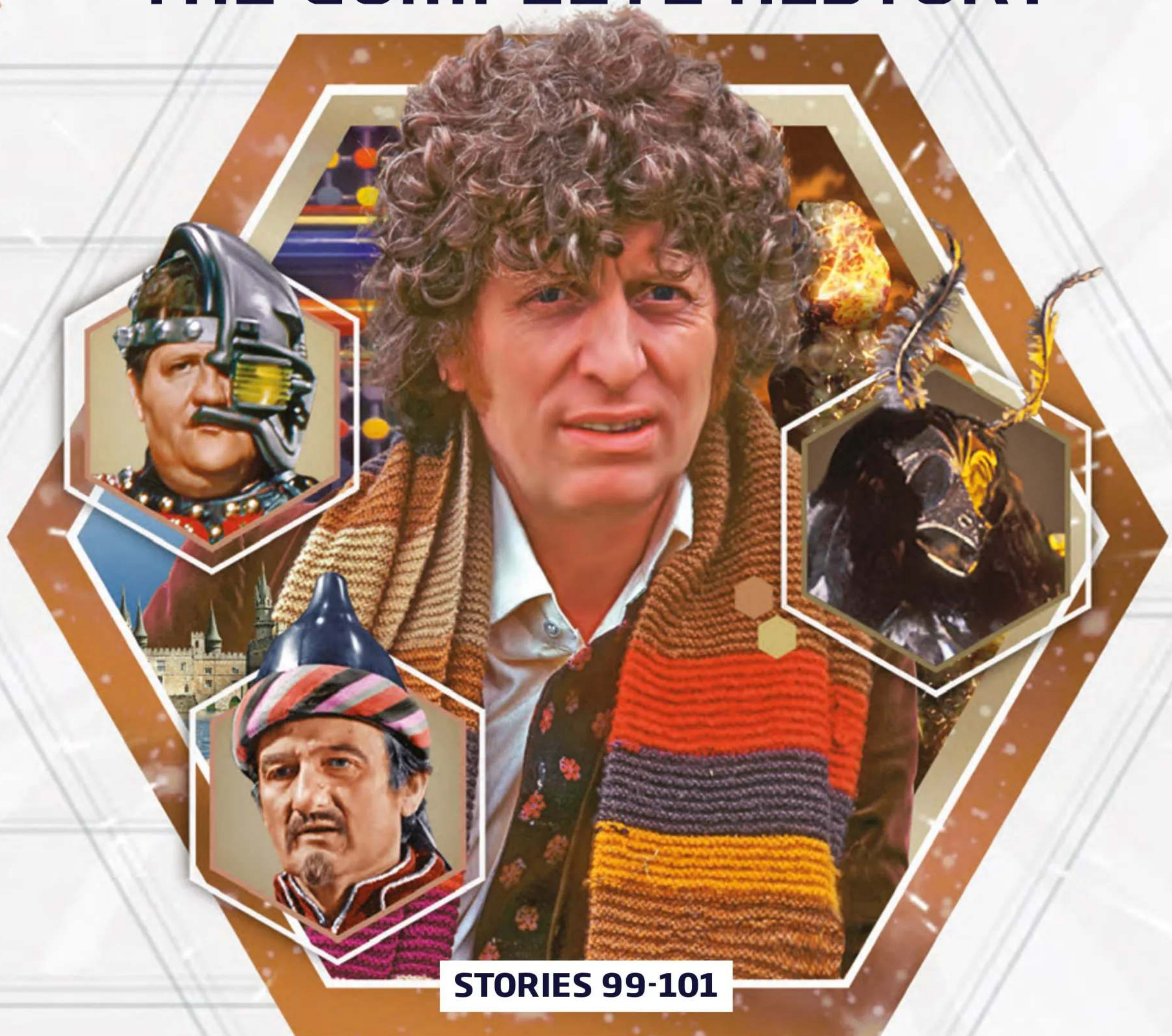
BBC

DOCTOR WHO



THE **FOURTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 99-101

THE PIRATE PLANET, THE STONES OF BLOOD
AND THE ANDROIDS OF TARA





BBC

DOCTOR WHO

THE COMPLETE HISTORY

THE PIRATE PLANET

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Welcome

The concept of a 'story arc' is very familiar to us today. We are quite used to the idea that episodic TV drama, while still telling a self-contained story in each episode, will also contribute to a much bigger story that evolves slowly over many episodes authored by different writers. But, back in the 1970s, outside of soap operas this was a novel concept.

Prior to 1978, the nearest that *Doctor Who* ever came to a story arc was the vague intention to return a companion home – as was the case with Ian and Barbara, the two schoolteachers abducted by the Doctor in the TARDIS in the very first

adventure, *100,000 BC* [1963 - see Volume 1]. But for the 1978/9 series, producer Graham Williams came up with the Key to Time. The Doctor and his new companion, Romana, would be dispatched to collect the six segments of the Key to Time which had been disguised and scattered throughout the universe. One segment would be recovered in each of the six stories of the series. It was a simple but strong idea that bound the series together.

The story arc idea would be employed again – most notably in the trilogy of E-Space stories: *Full Circle* [1980 – see Volume 32], *State of Decay* [1980 – see Volume 33] and *Warriors' Gate* [1981 – see Volume 33]. Although technically one long story, *The Trial of a Time Lord* [1986 – see Volume 42] was in truth four separate stories, stitched together by the arc of the Doctor's trial.

It is with the twenty-first-century incarnation of *Doctor Who* that the story arc has become an almost permanent fixture of the series. Bad Wolf, Torchwood, Mr Saxon, and missing planets and disappearing bees all threaded their way through showrunner Russell T Davies' episodes. Davies' successor, Steven Moffat, took the concept even further, presenting the audience with even more intricate mysteries that would slowly be unravelled over multiple episodes: the crack in time, the death of the Doctor at Lake Silencio and the multiple incarnations of Clara Oswald – 'the Impossible Girl'.

The story arc is now an essential, and much anticipated, element of *Doctor Who*.

John Ainsworth – Editor

Below:
Bad Wolf – a story arc threaded through the series on its return in 2005.





‘THE DOCTOR AND HIS NEW
COMPANION ROMANA WOULD BE
DISPATCHED TO COLLECT THE
SIX SEGMENTS OF THE
KEY TO TIME.’



THE PIRATE PLANET

► STORY 99

The TARDIS heads for Calufrax, to locate the second segment of the Key to Time. However, the Doctor and Romana are surprised to find themselves on the planet Zanak, ruled by the tyrannical Captain. But who is the real power behind the Captain, and where is Calufrax?



THE PIRATE PLAN

'SOME OF THE WILDLY AMBITIOUS
ELEMENTS IN ADAMS' SCRIPTS
NEEDED TO BE SCALED BACK TO
MATCH A BBC BUDGET...'

Introduction

The *Pirate Planet* boasts a wealth of science-fiction ideas, from its central premise – a planet that can hop around the universe, materialise around other worlds and plunder their wealth – to smaller details, such as the neutral-inertia corridor. (The Doctor spends so much time charging up and down corridors, it was about time someone sped the process up.)

You would expect nothing less from the mind of acclaimed author Douglas Adams and yet, as you'll learn in these pages, *The Pirate Planet* wasn't instantly judged to be a good fit for *Doctor Who*. Some of the wildly ambitious elements in his scripts needed to be scaled back to match a BBC budget... but it would be a mistake to imagine that, as a new writer, his torrent of ideas wasn't matched by a clear idea of what kind of stories *Doctor Who* told. Having been

encouraged by former script editor Robert Holmes, it's possible that Adams looked at Holmes' most recent work for inspiration. Both *The Sun Makers* [1977 – see Volume 27] and *The Pirate Planet* follow a common structure: a downtrodden population, lorded over by a larger-than-life villain and his unctuous sidekick.

It's no surprise that Douglas Adams went on to script edit the 1979/80 series, writing two of the stories himself: the acclaimed *City of Death* [1979 – see Volume 31] and the abandoned series finale *Shada*. And it seems likely that Adams' work in turn served as an inspiration for the Eleventh and Twelfth Doctors' head writer, Steven Moffat. Both writers are fascinated by the possibilities that time travel presents when telling *Doctor Who* stories. *City of Death* is certainly a twisting, turning time-travel paradox long before such things were common, but even in Adams' first story, *The Pirate Planet*, the manipulation of time is part of its captivating plot. The energy of entire worlds is being harvested in an attempt to slow the final second of Queen Xanxia's life.

Many years later – in *Hell Bent* [2015] – Steven Moffat would stretch out the final moments of the Twelfth Doctor's companion Clara Oswald. Taken out of time, she can continue to live in the gap between one heartbeat and the next. We might speculate that it's the awesome power of the Time Lords that affords her this extended existence. But she should be aware, as was demonstrated so clearly in *The Pirate Planet*, that there's not enough energy in the whole universe to postpone the inevitable forever... ■

Left: Scaroth of the Jagaroth is about to be splintered through time, in *City of Death*.



PART ONE

A futuristic castle overlooks a town of rudimentary buildings. Inside, the Captain berates his assistant, Mr Fibuli, for being late with his report on mineral deposits. Fibuli pleases the Captain by saying that they have located a source of Madranite IV. [1] He announces to the citizens of the planet Zanak a “new golden age of prosperity”. The citizens cheer, while some sinister robed figures in a cave prepare for the “time of evil”!

Romana sets the TARDIS co-ordinates for Calufrax, the location of the second segment of the Key to Time. The Doctor attempts to land, but something jams the TARDIS materialisation. [2]

In the ‘Bridge’ of the castle, there is a similar disturbance and the Captain is intrigued.

Romana smoothly lands the TARDIS on a planet, but the planet is unfortunately not Calufrax.

In the town, a young man, Pralix, is delirious, much to the concern of his sister Mula and their grandfather, Balaton. [3]

The Doctor confirms they are at the right co-ordinates, but on the wrong planet. The locals refuse to speak to the Doctor, so Romana speaks to a passer-by, who tells her the Captain has brought a new golden age. He gives her some diamonds and tells her to watch out for the Mentiads. [4]

Mula is visited by a young man, Kimus. They question their way of life where they have anything they want except freedom.

The sinister robed figures, the Mentiads, set off to “harvest” Pralix. [5]

The Doctor visits Pralix’s home, while Romana is accosted by a guard.

Fibuli informs the Captain that the Mentiads are marching, having located another rogue telepath.

The Doctor is examining Pralix when K9 arrives to warn that Romana is in danger. Then the Mentiads enter and use their telepathic powers on the Doctor! [6]





PART TWO

The guard orders Romana into an aircar and they fly to the Bridge. The Doctor wakes up in Balaton's home. Pralix has gone, but K9 can track the Mentiads so he sets off to find them with Mula while the Doctor and Kimus set off to find Romana. The Doctor lures a guard out of his aircar with a trail of sweets and takes off with Kimus. [1]

Fibuli gives the Captain the bad news that their macromat field generator has burnt out, meaning they can only manage one more jump.

Kimus tells the Doctor about Zanak's mines, which are automated and never run out.

The Captain is about to execute Romana with his robot parrot, Polyphase Avitron, when his Nurse suggests that he postpone the execution. [2]

The Doctor and Kimus come to the entrance of the Bridge. The Doctor tells

Kimus to stand outside on guard while he goes inside, travelling through an inertia-neutralising corridor. [3]

The Captain shows Romana the macromat field generator. She says she thinks it can be repaired but the Captain should ask the Doctor. Then the Doctor walks in. He plays along and offers to help the Captain, and examines the engines with Romana. [4] He convinces the Captain to let them return to their ship to prepare some equipment. As the Doctor and Romana emerge from the Bridge, Kimus shoots their guard escort.

K9 and Mula reach the Mentiads' lair. [5]

The Doctor, Romana and Kimus investigate one of the mines, travelling down to a cave three miles below the surface. The Doctor explains that Zanak is hollow and jumps through space, materialising around other planets to extract their mineral wealth. They are now standing on the surface of Calufrax. They are spotted by some guards and run... into the path of the Mentiads! [6]

PART THREE

The Mentiads – and Pralix – create a telepathic forcefield, protecting the Doctor, Romana and Kimus from the Captain’s guards. They are reunited with K9 and Mula in the Mentiad lair. The Doctor realises that the Mentiads are a telepathic gestalt that has absorbed the psychic energy from the destroyed planets. Pralix tells the Doctor that Zanak was left ruined by Queen Xanxia, before the Captain’s ship crashed. [1]

Fibuli reminds the Captain that they came to Calufrax to acquire crystals that can be used to neutralise the Mentiads’ mental powers.

The Doctor attempts to use the trail-of-sweets ruse to steal an aircar again but this time he and Kimus are captured. Fibuli reports this news to the Captain, and says that they have found a source of the mineral PJX-18 which will obviate the need for a macromat field

integrator. The source is the planet Terra, in the system Sol. [2]

K9 steals an aircar, [3] while Romana and Mula lead the Mentiads to the town.

The Doctor and Kimus are shackled to a pillar on the Bridge. The Doctor asks the Captain what he is up to. The Captain shows the Doctor his “trophies”; the super-compressed remains of the worlds he has destroyed, held in an “exquisite exercise of gravitational geometry”. [4]

The Captain allows the Doctor to release Kimus. Fibuli delivers the crystals from Calufrax that will enable the Captain to neutralise the Mentiads’ power. K9 arrives and faces Avitron in a duel, during which the Doctor and Kimus escape into a secret chamber. The chamber contains Queen Xanxia, suspended in her last seconds of life by time dams powered by the ransacked planets. [5] K9 enters, having defeated Avitron.

The Doctor returns to the Bridge. The Captain is enraged by Avitron’s demise and makes the Doctor walk the plank! [6]





PART FOUR

It turns out the Doctor who walked the plank was merely a projection. The Doctor reveals that the Nurse is also a projection, but she claims she will soon attain full corporeal form.

Romana, Mula and the Mentiads reach the Bridge entrance and overcome the guards, but then Pralix announces that their power has gone. [1]

The Nurse is the new body for Queen Xanxia. The Doctor tells her that her plan won't work because the energy needed will increase exponentially. [2]

The Doctor finds Romana and Kimus, who reports that K9 has been unable to burn through the door to the engine room. The Doctor instructs K9 to set up some counter-interference and the Mentiads regain some of their powers. The Doctor and Romana are pursued by two guards down the inertia-neutralising corridor [3] but the Doctor restores the

inertia, causing the guards to slam into the wall.

The Nurse gives the order for Zanak to make the next jump, to Earth – but the TARDIS attempts to materialise in the same space, preventing Zanak from doing so. The Doctor contacts Pralix and tells the Mentiads to project their minds into the engine room [4]. They pick up a spanner and smash the megaphoton discharge link.

The engines explode and the TARDIS lands in the secret chamber. The Doctor and Romana realise the Captain set up his trophy room to get enough power to disrupt the time dams so Xanxia will die. But it wouldn't work, because Calufrax is the second segment of the Key to Time! [5]

On the bridge, the Captain attempts to implement his plan but the Nurse kills him. Kimus shoots her, then the Doctor uses Zanak to restore the shrunk planets to their previous size.

Later, the Mentiads use their mental powers to blow up the Bridge. [6]

A man with a mustache is seated in a chair, wearing a red pirate costume with a black and gold-trimmed cape. He has a mechanical helmet with a yellow comb-like sensor on the side and a prosthetic arm with a control panel. The background is a colorful, abstract set.

THE PIRATE

Pre-production

Above:
Captain –
half-man,
half-machine.

Writer Douglas Adams had been working in radio comedy on series such as *The Burkiss Way* and *Week Ending* for some time when producer Simon Brett suggested that he develop a comedy-cum-science-fiction show. Adams had been interested in science-fiction from childhood; around 1976, as an aspiring writer, he'd submitted a storyline, *Dr Who and the Krikkitmen*, to then-script editor Robert Holmes. This humorous story proved outlandish, and Holmes indicated that he would like to see more of Adams'

writing work before commissioning any material from him. The storyline was taken no further at this stage. Meanwhile, in spring 1977 Adams had written a pilot script for a science-fiction radio comedy to be developed by Brett – *The Hitchhiker's Guide to the Galaxy*. Spotting talent in Adams, BBC Radio producer Richard Imison sent a copy of this pilot script to the *Doctor Who* office where it impressed incoming script editor Anthony Read.

As a result, Adams was asked to devise another more practical storyline for *Doctor Who*, one to form part of the 1978/9 series where stories would be linked by

the Doctor's search – accompanied by an undergraduate Time Lord – for six time keys. Adams made notes on this concept, pondering the affects on the planets from which the keys were removed if a key had taken the form of a person, or a vast object like Africa; in this instance, the Doctor needed to go to the out-of-business Forges of Bethselamin to get a new Africa made at the expense of the Time Lords (this was an element which Adams would expand as Magrathea in his radio script for *The Hitchhiker's Guide to the Galaxy*). Adams pondered the Doctor's motivations, liked the idea of the Time Lord misleading his young sidekick about the key's identity, and wondered about the key being Buckingham Palace, Stonehenge, the Sun or the Moon.

Hollow planet

One of Adams' starting points for the story was the idea of the Doctor being chased and jumping down through a trapdoor to discover that the planet was hollow. At an early stage, Adams wrote a storyline entitled *The Perfect Planet*. In this, the Doctor was accompanied by an eager 'Student Time Lord' called Komnor who disapproved of the Doctor's 'insatiable curiosity' which got in the way of the mission. The TARDIS landed on Jetral, a peaceful planet once used by the Time Lords to mine a crystal used in 'TARDIS construction' which seemed to have acquired several new moons. To the Doctor's irritation, the inhabitants were massively polite, and he did his best to upset them by being rude about their hospitality. Komnor told the Doctor that this was the "beneficent influence of the Time Lords" and how in a large square in the city there was a tall totem-like statue of a Time Lord which was the focal point of the planet's religion.

Because this was radiating a benign power, the Doctor suggested to Komnor that this was the influence of the key which they needed to collect. The TARDIS computer's galactic records explained how millions of years ago when the Time Lords needed to mine Jetral, the brilliant locals were excitable and unstable; the totem was a hypno-ray to drain aggression and hatred, plus intelligence. When the Time Lords learned how to synthesise the crystals, a Time Lord was sent to shut the totem down, but he never returned. A voice in the TARDIS warned the Doctor and Komnor that they were "far too late"! Via a concealed entrance in the statue, they entered a maze of underground passages and discovered the mining equipment which was still operating. They were captured by shadowy forms which were the servants of Malchios, the remnants of the lost Time Lord who had consumed all the evil, aggression and intelligence absorbed by the totem when he became trapped inside it by accident. He used telekinesis to overcome his immobility and operated via the shadows; he planned revenge on the Time Lords, having

Below:

The Doctor attempts to make sense of alien technology.



Connections: Mind powers

When the Doctor refers to “a bent fork” in relation to the Mentiads, this is a reference to Uri Geller. Self-proclaimed psychic Geller had become well-known in the 1970s for his ability to apparently bend a fork with the power of his mind alone.



continued mining to hollow out the planet – the new moons being slag heaps. The Doctor fell into the empty world’s interior, but Komnor escaped and materialised the TARDIS around the Doctor at the planet’s centre. They returned to confront Malchios who revealed that with the mined time crystal he had turned Jetral into a vast TARDIS to jump through space and bury Gallifrey alive. Escaping

Malchios’ telekinetic tricks, the Doctor escaped to the surface where the statue rose and fell like the TARDIS’ column. To stop Malchios, the Doctor set the TARDIS controls for Gallifrey, blocking Jetral’s arrival; the distraction allowed Komnor to sabotage the planet’s engines and the Doctor severed the lifeline which sustained Malchios. Confronting the now angry locals, the Doctor and Komnor fled back

to the TARDIS where the Doctor revealed that the real key was an old tin he picked up close to the statue; he had misled Komnor deliberately so that he could meddle... and hence save Gallifrey!

Around this time, producer Graham Williams wanted to feature a ‘space pirate’ story in the series (and referred to the story once as *The Pirates*). The aggression-draining element of Adams’ story was dropped, since this was similar to parts of Holmes’ own story *The Sun Makers* [1977 – see Volume 27], then in production for the 1977/8 series. Williams also believed that too many stories of the time had centred around the Time Lords. Adams set to work on a revised story entitled *The Pirate Planet* in which a hollow, synthetic planet was run by a figure known as the Captain, the Admiral or the Skipper who had been exiled by the Time Lords, and had been attached to a Space/Time Vinculous

Below:

Romana discovers that the multicorticol whizzbang has shorted out.





Sphere – an invisible ball – to trap him in another universe and from which he planned to escape by blasting a hole in the space time vortex and returning with the *whole* planet. This was then developed as a story idea in which a Captain needed to use his hollow planet to scavenge other planets every 50 years, operating from his Bridge and being attacked by dissidents. Another idea was that the synthetic planet – made of gold or coal – was being used to collect planets (such as Calufrax, the second time key) by none other than the daughter of the Doctor's Time Lord nemesis the Master; these would be planets on which her father had been defeated. The Doctor was accompanied by a companion of unspecified gender referred to as 'X'. Developing his two villains, Adams decided to have the Captain controlled by a girl who would actually be revealed to be the Master, rather than his daughter.

The forbidden mines

Adams began to work out a basic story structure which was fairly close to his final script. This introduced Pralix with his parents, Balaton and Kimus; at the end of the first episode, the fevered Pralix attacked the Doctor. In Episode 2, X (a male companion) is taken to the half-robot Captain who was tended to by a sweet Nurse, followed by the Doctor and Pralix who commandeer an aircar

(something which Adams devised to vary the settings beyond corridors). In the city, Balaton and Kimus with their friends Mulov and Torrel held a meeting and decided to enter the forbidden mines. The Doctor and Pralix descended into a mine to discover the planet's gold mantle, and then ascended to the Bridge where the half-robot Captain was revealed at the end of the instalment having been seen in silhouette prior to this. In Episode 3, the party entered the mines after being shown around by the Captain who explained that after crashing on the planet he was rebuilt by a disembodied spirit – the Master – who has promised him immortality. The last planet to be collected was Vistvan, and the next two would be Earth and Gallifrey. The Doctor and X were placed inside a torture chamber, where they saw a Dalek – this was an illusion taken from what they feared most in their minds, and the spell was broken when the telepathic Pralix was also thrown into the chamber. As the citizens started to march on the Bridge, the Doctor was made to walk the plank. At the start of Episode 4, the Doctor revealed that only an image of him had walked the plank, one generated by the technology which created fake illusions of what people feared; the fake Doctor was powered by the thoughts of the Master, who was revealed to be the Nurse. The Doctor had realised that she was wearing the sacred stone of Janthras – the second time key – salvaged from the dead planet. The Master shed his guise as the Nurse, the Doctor and X escaped and encountered Mulov and Torrel on their way up the mountain. The TARDIS jammed the planet's materialisation around Earth

Left:

Nurse-cum-queen of Zanak.

Connections: Sweet tooth

▶ Romana borrows a tactic from the Doctor when approaching the inhabitants of Zanak and offers a man a jelly baby. When the Doctor enquires where she got the jelly babies, Romana tells him, "Same place you get them... Your pocket."



THE PIRATE PLANET

STORY 99

and the citizens were able to smash the engines, with the Captain killed and the Master vanishing, but leaving behind the Janthras stone.

When it was decided that the villain would not be the Master (thus losing the attack on Gallifrey), Adams considered another alien creature which needed to be kept alive using the energy from the planets. He decided to make this figure the planet's queen, Queen Ixoxaxox, who had been the sole survivor of the mined-out planet into which the Captain had crashed; she had exploited her own world to achieve immortality. The Doctor was to see Ixoxaxox speaking with the Nurse's voice in the chamber where she was kept alive, and whenever the Captain spoke to the Nurse he would stammer. The death of the planets had also led to the creation of a telepathically sensitive dissident group, the Mourners.

In another incomplete breakdown, *Doctor Who & The Pirate Planet*, the Doctor and X set off to collect the time key in the form of Calufrax's sacred jewel, the Janthras stone, meeting Pralix, his parents

Right:

"Why? Why? Why?" – Mula needs answers.

Below:

The Captain's assistant – Mr Fibuli



Balaton and Kimus and their visitors Mulov and Torrel; Episode 1 ended with Pralix attacking the Doctor with a knife, with the guards bursting in at the start of Episode 2.

Companion Gravity

The Doctor's companion was now referred to as X or Gravity. There was an idea that in Episode 1, Pralix would be drawn to the Mourners who would take Gravity as a sacrifice; in Episode 2, Pralix would head a ceremony in which Gravity would be crushed by a diamond.

In a revised storyline, Episode 2 concluded with the Doctor, Kimus and Gravity (who was female) walking into the desert where they subsided into the sand; Episode 3 then opened with them meeting Pralix and the Mourners properly in the underground chamber. Pralix then accompanied the Doctor to the Bridge while Gravity joined the Mourners to mobilise the citizens against the Bridge. The Captain threw the Doctor and Pralix into his torture room where Pralix dispelled the illusions of water torture and the pair escaped into the chamber of Queen Ixoxaxox. The basic storyline

then followed the finished serial with the Doctor materialising the TARDIS back on the Bridge to recover the Janthras stone after the queen's chamber was wrecked in an explosion, causing the Nurse to vanish.

Another breakdown, *Doctor Who and the Pirate Planet*, had the Nurse soothing the unseen Captain in Episode 1, and Pralix now tended to by Balanton (his father, then grandfather) and Kimus (his brother); the only friend who now arrived at their home was Mulov. This was now even closer to the finished story structure, with the Doctor and Kimus going after Gravity when Pralix was taken by the Mourners who had attacked the Doctor at the end of Episode 1. At the bottom of the mine, the Doctor, Gravity and Kimus found a crushed building full of dead bodies – what was left of Calufrax now it was inside the planet, Zanak. In Episode 3, Pralix was revealed as the first new telepath in years without 'guilt of acquiescence'. Queen Ixoxaxox was an old woman who had reigned for 1,000 years and was now kept alive between two time dams; she was described as 'a cross between Cleopatra and Caligula'.



Adams met with Williams and Read on Tuesday 12 July and was delighted to hear that they liked the pirate planet storyline. Simultaneously, he heard that BBC radio was impressed with the pilot for *The Hitchhiker's Guide to the Galaxy* which had been recorded on Tuesday 28 June. On Monday 18 July 1977, Adams was formally commissioned to expand his *Doctor Who* storyline into a story breakdown. The delivery deadline for the breakdown was Wednesday 31 August, but Adams actually submitted it on Monday 22 August. *Doctor Who and the Pirate Planet* followed much of the earlier outlines, introducing the 'monk-like figures' of the Mourners in their mourning chambers. Hand alterations swapped the names of Pralix's brother Kimus and his friend Mulov, and K9 was similarly added to the outline in this manner. Mulov shot the queen at the end and the Doctor recovered the Janthras stone to transform into the key. The main change was a new coda as a result of the TARDIS' dangerous manoeuvre to stop Zanak attacking Earth; the Doctor and Gravity entered to find a new TARDIS interior, 'a large open conservatory with plants and small fountains and large French windows apparently looking out onto a pleasant English garden'. The new control console was a sundial at the centre of the room.

Adams was now getting steady work; he had been commissioned on Thursday 1 September to write the remaining five episodes of *The Hitchhiker's Guide to the Galaxy*. Adams was then commissioned

Connections: Redecorating

▶ The Doctor is seen to venture into the the interior of the TARDIS. Immediately beyond the control room is a black void, or 'limbo area' where the Doctor stores the segments of the Key to Time in an old fridge. Previously, in *The Invasion of Time* [1978 – see Volume 28], the area adjacent to the control room had been a brick-walled, pipe-lined corridor.



Left: Romana and the Mentiads arrive on the Bridge.



Above:
"What would I
do without an
assistant like
you, Fibuli?"

on Thursday 20 October to write the four scripts for his *Doctor Who* serial, (with the note that the 'umbrella' theme of the Key to Time was the property of the BBC); the target delivery date was New Year's Day 1978. By the end of the year, it had been decided that in the 1978/9 series of *Doctor Who* the new companion would be called Romana.

As the deadline for recording the radio series (which started recording in late November) was more pressing, Adams completed three *Hitchhiker's Guide to the Galaxy* scripts first, and then turned his attention to *The Pirate Planet*, delivering Part One on Friday 18 November.

Although the draft script for *The Pirate Planet* was very similar to the finished programme, much of the dialogue was different. The Captain was not seen fully until some way into the first episode; the

first scene described how his left arm 'is entirely robotic and made of gleaming stainless steel. A large hook suddenly flicks out of the end and swivels round. He strokes the Polyphase Avitron.' Later, as the Captain talked to Mr Fibuli, it was indicated that 'the entire left side of his body and head is robotic...

Connections: Happy birthday

► While travelling in one of Zanak's aircars, Romana becomes nostalgic and recalls that she received a similar aircar as a present on her 70th birthday.



three prongs have extended from his fist and they plunge straight into a socket in the wall. The Captain presses some buttons on his fist and a panel lights up on his forearm.' In the script to Part Four, it was also indicated that a savage knife could emerge from the fist of the robot hand. The Captain's dialogue had him saying, "Who's a pretty Polyphase Avitron then?" at the end of his first scene.

The Polyphase Avitron – a suggestion by Douglas Adams' half-brother James Thrift – was described as 'a mechanical parrot only far more lethal. It is the Captain's mascot and confidante and later turns out to be a deadly and appropriate adversary for K9.' The device was added by Adams to make the Captain's scenes more interesting; the parrot spoke, saying, "Pretty Polyphase Avitron!" In Part Two it repeated Romana's comment, "Pieces of silicate, pieces of silicate"; 'I think we can probably do without this line' noted Adams in the stage directions.

Middle-aged Doctor

The Golden Age was announced to the citizens in the square by a guard and the telepathic Mentiads (the new name for the Mourners) were to be dressed in dark monk-like robes and to have a light gleam in their eyes. As they watched Pralix in Part One, their vision performed something akin to an X-ray analysis on the young man. The opening dialogue in the TARDIS differed from the transmitted scene: Romana chided the Doctor over being middle-aged. Pralix was soothed by his grandfather, Balaton, and brother, Mulov; they were visited by Kimus ('early twenties... wilful and energetic') and their dialogue about Balaton growing up without ever questioning was different. When the TARDIS landed, the Doctor asked

K9 if he was getting middle-aged, but this only caused K9's hackles to rise, and the robot snarled.

In the square, the Doctor's comment to Romana about the diamonds, rubies and Andromedan bloodstones being rare even by the law of averages would have ended with him saying that it was impossible to break the law of averages without somebody smelling a rat. On being found by the guard, another exchange of dialogue with Romana had her saying, "I'm from another world. In fact a different planet," and being told: "There are no other worlds, it is a forbidden concept!"

With his commitments to both *The Hitchhiker's Guide to the Galaxy* (thank to help from co-writer John Lloyd) and (as a producer) *Week Ending* fulfilled, Adams delivered the remaining scripts for *The Pirate Planet* on Thursday 26 January 1978. For these later instalments, he drew upon the idea of a drug-pushing analogy with an unscrupulous company preying on people who feared death by selling them time dams; the queen – now

named Xanxia – was one of their victims.

In Part Two, the Nurse was introduced as 'very calm, confident, self-assured and amazingly good looking'. At Balaton's, the Doctor analysed the Mentiads' psychokinetic blast to Kimus as being 5347.2 on the Vantalla psychoscale, the power needed to move a single teacup 5347.2 miles or 5347.2 teacups one mile or an entire Gallifreyan ceremonial dinner service 25.462875 miles. Kimus was more venomous towards Balaton, saying that he had more respect for half a pint of water, and the Doctor called Romana a "wretched girl". The Doctor remarked that he hates people who say, "Don't do anything I wouldn't do," but said it to Mulov to see what it was like saying it.

The Romana/Captain scene before the Doctor's entrance was longer, and the Doctor then entered to congratulate

Connections: Long-time traveller

▶ Romana reveals that the Doctor has been travelling in the TARDIS for 523 years. Even the Doctor appears to be surprised by this fact, commenting, "Is it really that long? My, how time flies."



Below:
The psychically
powerful
Mentiads.





Above:
Mula
consoles her
grandfather.

the Captain on his magnificent parrot, an animal he had always liked: “And so clever to have a mechanical one, saves all that nasty clearing up.” The Doctor then attempted to pass off himself and Romana as Astromobile Association patrolmen who do spot-repairs on stranded spacecraft and accept Galactibank Credit Card.

The engine room chamber was described as ‘vast and amazingly impressive (for a model)’. The Nurse was present in these scenes and the dialogue between her, the Captain and Mr Fibuli was very different: the Captain told Mr Fibuli that he held the trump card against the Doctor, the ace of death, but the Nurse reminded him that “the Queen is the highest card Captain. Aces score low” – and insisted that life was to be cherished and preserved (a theme reiterated heavily in Part Four). The Doctor called his assistant “Romy” on several occasions, an element of Romana’s original character outline which was later dropped. The scenes with the Doctor asking the silent guards about job satisfaction in Part Two were reminiscent of material which Adams had written between Ford Prefect and a Vogon guard in the second episode of *The Hitchhiker’s Guide to the Galaxy*. During a scene with the

Doctor, Romana and Kimus in the aircar, Romana said that the engines under the Bridge were similar to those of the old F-Type TARDIS, albeit with no temporal dislocation facility. The Doctor already had his suspicions that it was not only the mountain that moved through space, and Kimus said that now that night was falling the mines would be closed.

Jelly baby grenade

At the start of Episode Three, a guard at the mine saw the parked aircar and arrived at the mountainside, unable to use the radio to warn about the intruders, but bursting in to report the attack by the Mentiads. On the Bridge, it was established that Mr Fibuli was the First Mate on Zanak, the great-grandson of the Captain’s First Mate on the *Vantarialis* who was a daring, loyal and vicious man. When the Doctor and Kimus (rather than Pralix) tried to steal an aircar, a guard fired at it, bringing it back down and then clouting the Doctor over the head. Balaton met Mulov, Pralix and Romana when they returned to the city with the Mentiads and planned an attack on the Captain. The Captain’s curses identified him to the Doctor as being from the pirate fleets of Agranjagzak, destroyed by the Dordellis Wars. K9 hit problems in the aircar when trying to get out, turning it over and needing to try to right himself, while Pralix called upon the help of his friends: Komnor, Pitrov, Kala and Baginda. The Captain was alerted to the citizens marching on the Bridge, and the computer selected a death for the Doctor which the Captain liked. Finally breaking into the chamber of Queen Xanxia, the Doctor and Kimus found a very old woman standing between the time dams, moving and swaying very slowly and slightly.

The Doctor explained to Kimus that K9 had sensed the Polyphase Avitron when they arrived on Zanak, hence his strange behaviour in the TARDIS.

In Part Four, the Nurse revealed her true form, pressing a button on her control box and appearing in 'the resplendent gowns of a queen'. There was more discussion between Romana and the Mentiads about the Captain being part-robot, and the Doctor talked at length to Xanxia about her time dams, provided by Tree of Life Enterprises ("a fly-by-night outfit") which preyed on those who felt life was cheap by selling them immortality... but as a process which became more and more expensive and could never be finished. Meanwhile, Romana told Mulov how she was suspicious about the Nurse. When the Doctor told Romana that Earth was Zanak's next target, he added: "I swear if I have to save that planet one more time I shall go stark-staring mad!" To focus Pralix's mind, the Doctor had him concentrate on the image of a green jelly baby. There was more dialogue in the aircar between the Doctor and Romana; after a confusing and exasperating conversation, Romana said, "Oh, you're impossible!" "No, just very, very



improbable," replied the Doctor (a line which Adams used in his second script for *The Hitchhiker's Guide to the Galaxy*). The Doctor hurled a jelly baby pretending it was a grenade to stop the guards opening fire as he and Romana returned to the TARDIS. The aftermath of the TARDIS/Zanak standoff was different. Originally, the TARDIS materialised back on the Bridge and the Doctor emerged to open the shutters to the corridor. The Captain's attempt to operate his hidden switch resulted in Xanxia killing him, but then Mulov and Kimus entered and shot Xanxia. The Nurse's body disintegrated, and the Doctor studied the Captain's switch. The Doctor, Romana, Kimus, Mulov and Pralix then went to the time dams where the Doctor offered Pralix the switch and the chance to turn the time dams off, killing Xanxia. In the nick of time, the dying Mr Fibuli staggered in and prevented this, warning them of the queen's booby-trap. This caused the Doctor to return to the trophy gallery to revise his plan, noting that Calufrax was the 'third (fourth, fifth or whatever) Time Key'.

Editing the scripts was hard work for Read; the scripts were long and over-complex, and Adams' lack of drama experience also meant that he'd been unable to judge what could be achieved within the show's budget. Originally, the Bridge was to have been more spectacular – part of the Captain's ship the *Vantarialis* lying where it had crashed in the mountains. There was also to be a special mausoleum in a tower at the foot of the time dams, which was also rejected on grounds of cost.

The director assigned *The Pirate Planet* was Pennant Roberts, who had previously

Connections: Great minds

▶ The Doctor identifies the Mentiads as "a telepathic gestalt". 'Gestalt' is the German word for 'shape' or form and here refers to the concept of a group or hive mind – a single collective consciousness that occupies many bodies.



Left:
The Doctor demonstrates that he can count to three.

Connections: Old friend

While unconscious and delirious, the Doctor mutters, “No more janis thorns. No more janis thorns!” Janis thorns were used by the Doctor’s previous companion, Leela, to paralyse and kill her opponents – a practice of which the Doctor strongly disapproved.



directed both *The Face of Evil* [1977 – see Volume 26] and *The Sun Makers* [1977 – see Volume 27]. Roberts, who was booked on Monday 28 November 1977 to work on the serial between Monday 13 March and Friday 7 July, was delighted by the scripts’ humorous overtones. Costume design was by L Rowland-Warne who had already designed on *Death to the Daleks* and *Planet of the Spiders* [both 1974 – see Volume 21] and *The Brain of*

Morbius [1976 – see Volume 24]. Roberts specifically asked for Rowland-Warne for the serial. *The Pirate Planet* was to be set designer Jon Pusey’s first *Doctor Who* serial, while visual effects designer Colin Mapson had been a full designer since *The Hand of Fear* [1976 – see Volume 25] and had experience on the show as far back as *The Green Death* [1973 – see Volume 20]. The original make-up artist assigned to the serial was Marion Richards, but, late in the day, she was replaced by Janis Gould, who had supervised make-up on Roberts’ *The Sun Makers* the previous year.

In the rehearsal versions, the Polyphase Avitron no longer spoke. The Captain’s dialogue now had him calling his pet “Polly”; Adams was unhappy with this dialogue at the time. At the start of the scripted Part Two, the ‘parrot’ was described as sitting on the body of a dead guard, squawking. The Captain then commented, “My Polyphase Avitron carries death in its eyes.”

The opening dialogue in the TARDIS differed from the transmitted scene: the Doctor’s remarks about a ‘Job Done’ sticker confused K9 and led the Doctor to believe that K9’s creator, Professor



Marius, was never a boy scout. Subsequent dialogue between the Doctor and Romana in the console room was rewritten to remove Romana’s response to the Doctor’s comment “how time flies”; she stated that this was a common delusion among the middle-aged identified as the Mandrian Syndrome by Professor Halcron, a leading universal authority on hyper-psychological atavisms. The Doctor retorted that he could fly the TARDIS and the Professor couldn’t. Mulov became Mula, Pralix’s sister, and Kimus clearly demonstrated his contempt for Balaton and talked of the celebrations going on because of the lights in the sky. Balaton named Komnor and Tralakis as others taken by the Mentiads alongside Mula’s father.

In Part Two, the Doctor now referred to Romana as a “stupid girl”. When Romana met the Captain, she mentioned that her



head of serials, disliked the story. In a memo of Tuesday 14 March, MacDonald said that he had grave concerns about the script. He felt that the parrot was a cod figure and disliked much of the humour. MacDonald was wary of the 'take me to your leader' sequence in the script for Part One which he feared Tom Baker would send up. He also disliked the 'tea service' gags in the script for Part Two which were subsequently removed. After the way that Romana had been established in the previous serial, he was disappointed with her development ('It's Leela all over again'). MacDonald wanted the story to be abandoned. With Williams away on leave (recovering from a broken leg having fallen over a wall while on holiday in Madeira), it was up to Read and Roberts to visit MacDonald and fight to retain the story; Williams had expressed reservations about how much of Adams' script could be shot, but found that Roberts was very keen to try.

Left:
The Doctor and Romana are in search of the lost planet Calufrax.

tutor did not like having to award her a triple first. The scenes in the engine room were intended for the electronic studio. More dialogue was altered throughout Part Three: in the Mentiads' chamber, Romana's constant interruptions would have prompted the Doctor to tell her to go and revise her 798 times table (which she did very quickly). The return to the city by Romana, Mula and the Mentiads to meet Balaton and rally the citizens was dropped. The episode was to have ended with the Captain recalling how he used to make mutineers or troublesome survivors walk the plank into space. In Part Four, the Nurse did not now transform into a queen and the material about Tree of Life Enterprises was omitted, with Mula now shooting Xanxia.

The Pirate Planet hit problems early on in development when Graeme MacDonald,

Feature film

On Monday 3 April the BBC received another call concerning a potential *Doctor Who* feature film, this time from Douglas Adams' agent Jill Foster regarding her client's reworking of his earlier submission, *Doctor Who and the Krikkitmen* as a movie outline.

Just before production on the new serial began, on Friday 28 April the *Daily Mirror* ran a full-page feature entitled *Who'd Be a Dr Who Girl?* in which Tony Pratt focused on the casting of Mary Tamm as Romana while also presenting quotes from her predecessors, Carole Ann Ford, Maureen O'Brien, Anneke Wills, Deborah Watling, Wendy Padbury, Caroline John, Katie [sic] Manning, Elizabeth [sic] Sladen and Louise Jameson. ■

Production

Shooting on 16mm film took place between Monday 1 and Friday 5 May. All the locations were in the vicinity of South Wales. Production assistant Michael Owen Morris had grown up in Abergavenny, and Roberts had recorded material around Callow Hill near Monmouthshire on the second season of *Survivors*, so both were familiar with the area.

The cast required included regulars Tom Baker and Mary Tamm plus guest artists Bruce Purchase (whom Roberts had directed on an episode of *Doomwatch* and first met while working on *Softly, Softly: Task Force*), Andrew Robertson (whom Roberts had directed in *Oil Strike North*), David Sibley, David Warwick, Primi Townsend Bernard Finch and Adam Kurakin. Finch was an old friend of Roberts' from university and had already worked for him on *The Regiment*. Primi Townsend, introduced Roberts to Rosalind Lloyd who would play the Nurse; Townsend was to find this a particular important location

Below:
The Nurse
takes a break
between shifts.



shoot because the visit to Wales allowed her to track down her mother. This was Tamm's first taste of location work on the series. The first venue was Berkeley Nuclear Power Station in Gloucestershire where the engine room scenes, mainly for Part Two, were shot. Also filmed was a panning sequence of the engine room for Part Four which ended in a shot of the 'megaphoton discharge link' exploding. When setting up the shoot at Berkeley Power Station, Roberts arranged with one Mr Rees that they could stage a visual effects explosion without the risk of triggering a chain reaction. The visual effects department provided a small scale demonstration out in the open – but on the day of filming increased the size of the explosive charge without informing the power station officials!

The Captain's cyborg costume

Following the day's filming, the crew relocated to Monmouth, Gwent, which was to be their base of operations for the week.

Aware that the Captain was a physically demanding role, Pennant Roberts cast New Zealand actor Bruce Purchase knowing that the large actor could cope with the awkward cyborg costume. Purchase, who had also featured in *I, Claudius*, was very different to how Douglas Adams had envisaged the Captain, having an older actor like Jack Watson in mind (he'd later feel that Purchase 'camped up' the role, losing much of the character's menace). As the Captain, Purchase's costume included lifts in the shoes to make him



even taller, and required the left-hand side of his face to be covered in lightweight mechanical apparatus.

The wet and windy Tuesday 2 apparently saw filming at the Big Pit in Blaenavon, a coal mine which was still operating at the time; this featured in the scene in Part Two where the Doctor, Kimus and Romana descended into the mines. The rest of the day was spent filming the Mentiads on the march in Part One, plus Mula, Romana and the Mentiads marching on the Bridge in Part Three and the destruction of the Bridge in Part Four. The Mentiads marching over the hills was filmed at Coity Mountain, while the guards' attack on the Mentiads was shot at Bwlch-y-Garn, Ebbw Vale. To simulate the explosion of the Bridge, lights were shone on the faces of the watching cast members, thus capturing their reactions. This sequence

also used a special detonator prop which appeared to operate on its own courtesy of the Mentiads' telekinesis. A late addition to the filming schedule were the scenes of Mula and K9 in Part Two which had to be filmed on the reasonably level greens of Monmouthshire Golf Club in Llanfoist, with the camera placed in a bunker to obscure the wooden boards on which K9 was running. During shooting for the serial, Tom Baker had been talking to a local boy who said that he was being bullied at school. On his free afternoon, Baker donned his costume and was driven to the school, calling out to the bully in the playground, "You're not to bully again!" and then walking off.

The area of Darenfelen near Nantyglo was used for the tunnel sequences on Wednesday 3. The entrance to the Bridge was a disused railway tunnel covered with

Above:
The Doctor survives walking the plank!

Right:
"Pretty
Polyphase
Avitron!"

scenery. Also appearing was the full-size aircar prop, constructed from the basic hull of a power boat. Lightweight prop boulders were used to create the rockfall which the Mentiads cause in Part Four.

The cave scenes for Parts Two and Three were shot on Thursday 4 in the Abercrave Caves at Dan-yr-Ogof beneath the Brecon Beacons. Filming took place in the Cathedral Cave near an underground river. The Cathedral Cave was the only cave at Dan-yr-Ogof large enough for filming, and Mary Tamm found this venue rather claustrophobic as well as cold and smelly. It was originally intended that the Mentiads' luminous green eyes should be achieved using pieces of Front Axial Projection material placed over the actors' eyes. The cliffhanger spanning Parts Two and Three was filmed both with and without this effect, after which it was decided to add a video effect in post-production (the unused alternative take can be seen as one of the special features on the DVD release). Baker obliged the management of the Dan-yr-Ogof development by opening the Jubilee Passage to the public.

Connections: Rubbish!

► The Doctor dismisses Xanxia's scheme to create a permanent new body for herself as "bafflegab". Bafflegab, defined as confusing or unintelligible jargon, was a term first coined by Milton Smith of the US Department of Commerce in 1952, and

derived from the word 'baffle' and the slang word 'gab'.



The final day saw a return to the tunnel entrance at Darenfelen for the few remaining Part Two scenes, which required only Baker, Tamm and Warwick.

Doctor Who was again cited as a concern for parents of younger viewers in a new survey commissioned by Pye and published in early May; on Wednesday 10 May *The Daily Telegraph* reported that 'in some families such programmes as *Crossroads* and *Dr Who* were banned' by parental control. The



same day, *The Guardian's* coverage of the report also indicated that the series was a concern for the parents of 'some under 10-year-olds'.

Rehearsals at the BBC's Acton facility began on Friday 12 May and ran for 10 consecutive days. The cast was joined by Ralph Michael as Balaton. Michael was a veteran actor who had featured in LWT's *Doctor in the House*. During rehearsals, Baker and Tamm's respective deliveries helped inject yet more humour into the script. Only originally booked for two serials, Tamm was contracted to play Romana for the rest of the 1978/9 series on Thursday 18 May; the production team had originally considered that Romana could regenerate on a regular basis throughout the series.

The first recording block took place on Monday 22 and Tuesday 23 May in TC 6 at BBC Television Centre. On the first day, recording took place between 7.30pm and 10pm, beginning with four of Part One's Bridge scenes. The Bridge set incorporated various equipment units used at Oldbury, and a circular screen over which film sequences – such as those of the Mentiads advancing – were played using the Colour Separation Overlay (CSO) technique. Next came the scenes in the city square and adjoining street set for Part One, starting with the glass shot which established the venue and added the upper levels to the city dwellings. The scenes in Balaton's house for Parts One and Two were recorded next, comprising all the material requiring Michael. As Pralix writhed in agony, concentric circles of light were superimposed over his image; the circles were just one small part of the Mentiad chamber set which was to be used in the second recording block.

The Captain's helmet was made by visual effects assistant Charles Lumm with John Brace, while Chris Lawson and Brace did the chest unit and arm. These had been

constructed on a body cast taken of actor Bruce Purchase, who kept smashing his robotic arm

when he slammed it down. Tony Oxley, a retired BBC visual effects designer who was now freelance, made static, shoulder-mounted and moving versions of the Polyphase Avitron from Colin Mapson's designs which were inspired by a Trojan soldier's helmet; this moved using bowden cables. Oxley also made the lightweight K9 for this serial. Freelancer Martin Bower made several of the guns as well as the ray projector used in Parts Three and Four. One of the scenes in Balaton's house during Part Two allowed Baker to comment, "That's what I thought!" directly to the audience in response to K9's analysis.

Connections: Newton's revenge



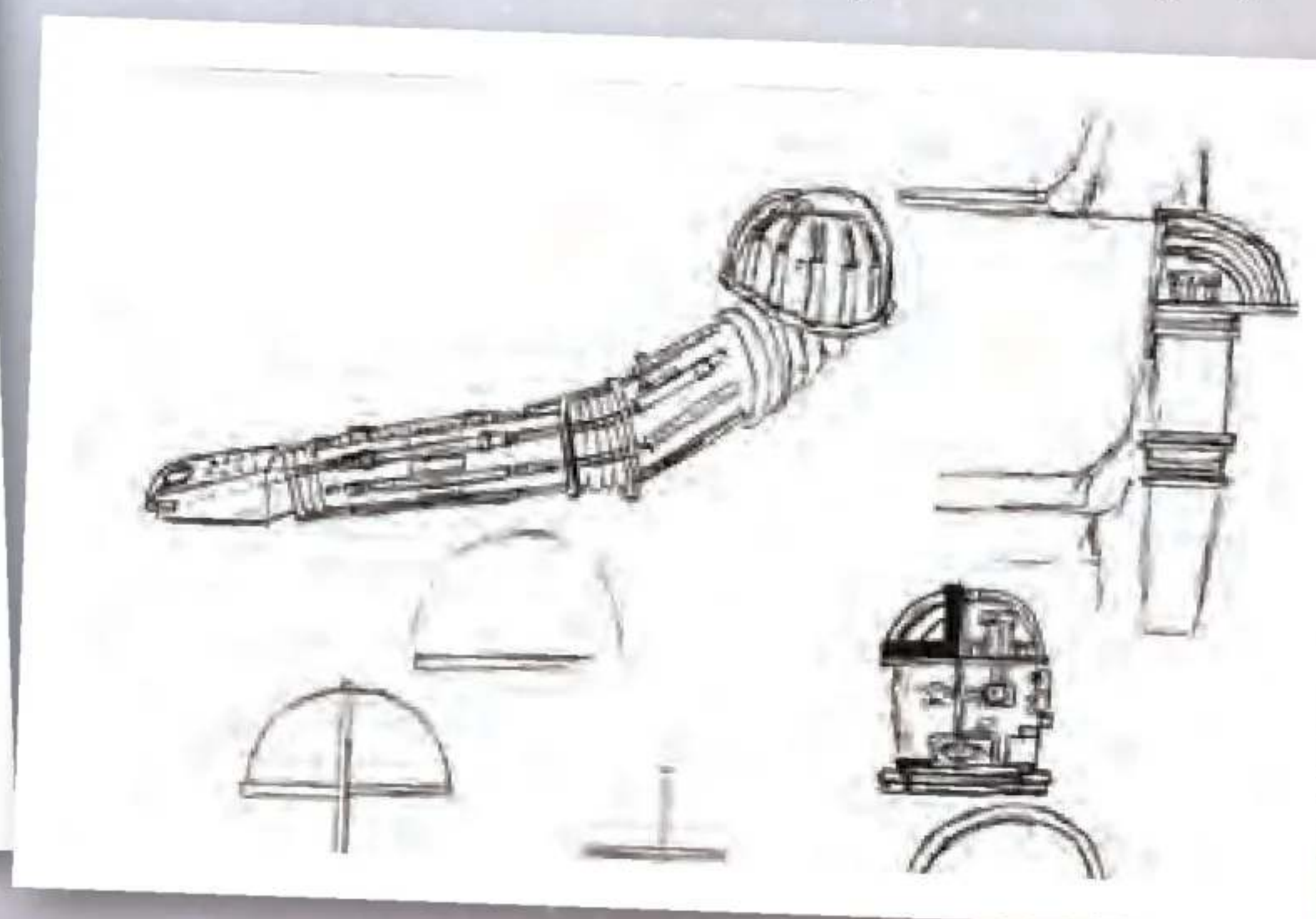
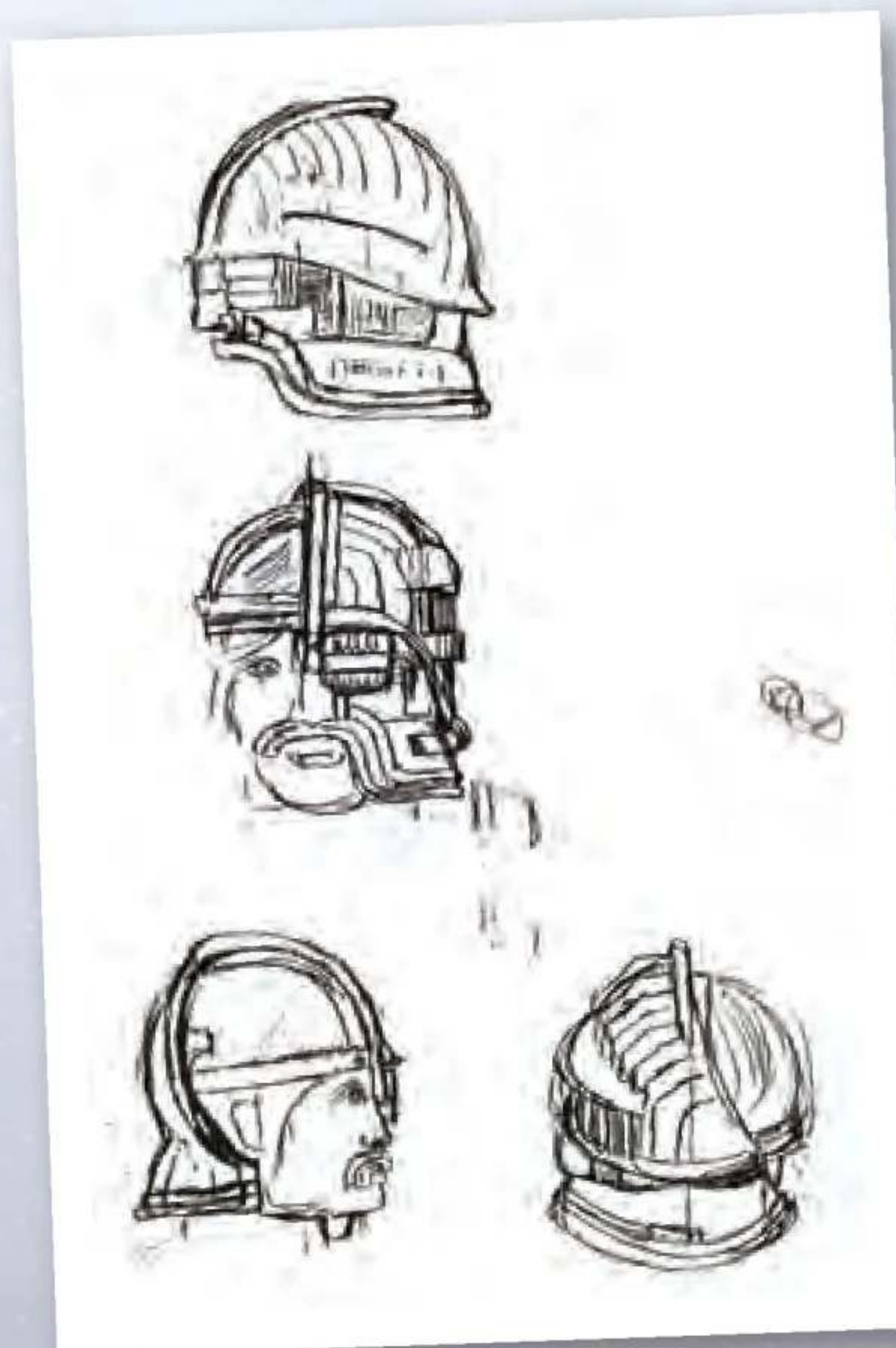
▶ When the Doctor tampers with the inertialess corridor in Part Four, causing the pursuing guards to slam into a wall at high speed, he declares it to be "Newton's revenge". This is a reference to physicist Sir Isaac Newton (1643-1727). The Doctor claims to have known Newton and to have explained the nature of gravity to him – a discovery for which Newton is well known.

The Bridge model

On the second studio day recording took place between 2.30pm to 5.30pm, and then from 7.30pm to 10pm. A number of model shots of the city were recorded against a CSO sky background. The miniatures of the city, made from jablite, as well as the model of the Bridge and the compacted planets in the Captain's trophy room, were all made

by visual effects assistant Peter Wragg. There were two versions of the Bridge model, with one being made from wax for the explosion sequence in Part Four. The Front

Left: Designs for the Captain's cybernetic implants.



Connections: Fool me once

► The Doctor's reference to fooling some of the people all of the time derived from a quote attributed to nineteenth-century US President Abraham Lincoln: "You can fool some of the people all of the time, and all of the people some of the time, but

you cannot fool all of the people all of the time."



Right:

The Doctor, Kimus and Mula consider their options.

Axial Projection process was used to give the impression that the models had interior lighting. The model of the Bridge exterior included one shot through a circular mask to suggest Romana's point of view through the telescope.

The arrival of the TARDIS in the city was recorded next; the prop appeared by means of the usual roll-back-and-mix crossfade. This sequence was followed by all the remaining scenes in the city square; the scheduling of these was heavily dependent

upon the presence of the aircar, and was designed to minimise the movement of this cumbersome prop. The next scenes to be taped were those showing K9 flying the aircar in Part Three. The prop was moved to a draped area and CSO was used to place the image over shots of the city square. The aircar prop was mounted on gimbals to give it limited motion; most of the illusion, however, was achieved by camera movements.

Louise Jameson visits

A Part One scene showing the Bridge in the aftermath of the disruptions from the TARDIS followed. Dry ice 'smoke' was pumped onto the set as Zanak hit a 'freak local disturbance'. Further CSO inserts showing the aircar in flight (this time with actors) were then taped. The remainder of the recording was devoted to the Part Two Bridge scenes; one of the 'control panels' was rigged with a charge to explode on cue when struck by the Captain.

The studio sessions on the story were attended at one point by Louise Jameson,



who had left the series as Leela the previous December and was visiting her good friend Roberts, and Tamm, who had been at drama school with her; David Warwick was also another contemporary of Jameson's at RADA.

The destruction of the bridge was filmed on Stage K at Shepperton Studios on Friday 26 May by Peter Wragg and his assistant Colin Mapson, who found that The Who were having their wrap party for the documentary film *The Kids Are Alright* in the next studio.

After rehearsals from Thursday 25 May to Friday 2 June, the second recording block was held between Saturday 3 and Monday 5 June - a change from the originally planned Sunday 4 to Tuesday 6. This second recording block was played



by demarcation disputes over who should operate a caption scanner. Work was delayed by 40 minutes on the first day, which had a knock on-effect for the rest of the session. As well as the usual afternoon and evening recording sessions, the first day included recording from 11am until noon, beginning with another CSO inlay shot of the tower, followed by a Bridge scene from the start of Part Three in which a guard was killed. The Polyphase Avitron was a puppet prop with a rotating head and unfolding wings operated by an out-of-shot effects assistant. CSO cut-ins of the Polyphase Avitron in flight were generally recorded after the main sequences, once the actors involved had been lined up with the prop – which was shot against a blue set and moved by an

effects assistant dressed in blue. The deaths of both the technician in Part Two and the guard in Part Three were achieved off-screen by sound effects, minimising the use of CSO. During one of the recordings, the Polyphase Avitron prop was stolen and was later found hidden in a skip on the studio service road the next morning.

Studio recording continued with further model shots showing the hollow planet Zanak with Calufrax inside it. The scenes in the Mentiads' Chamber for Part One were taped next. Inserts recorded in the first block were played back during these scenes; a defocused image of Pralix was overlaid in mid-air, as was a shot of the TARDIS crew leaving their vessel.

Recording then moved back to the Bridge set for a number of scenes mostly from Parts Three and Four (the first scene was of the Captain seeing the lift in operation in Part Two). Taping was much out of sequence for many of these. A split-screen effect, plus videotape mixing, allowed two images of the Doctor to appear on the Bridge in Part Four. As Zanak tried to materialise around Earth, the distortion effects seen were created by recording images of a double reflection off

Below:
On the CSO
blue set for
the inertialess
corridor.





Above:
The Doctor
and Romana
win over
the Mentiads.

a sheet of mirrorlon, a flexible reflective material. Several consoles were rigged with flash charges, and the set was rearranged to be seen wrecked in the later Part Four scenes. The CSO inserts for the dogfight between K9 and the Polyphase Avitron were recorded in the last five minutes of studio time.

With most of the Bridge scenes completed, recording moved onto a composite blue drape CSO set which would be the inertialess corridor for scenes in Parts Two and Four; Warwick and Baker stood in the blue area when recording scenes for Part Two, again with a moving background giving the impression of travel (the same effect was used in Part Four). The walls of the inertialess corridor were mounted on a rotating drum and set spinning, then added behind the artists using CSO. The Part Three Mentiads' Chamber scenes were taped next, followed by a number of scenes set in the corridor outside the Bridge and the engine room entrance. Mirrorlon was again used to distort

the images of the Mentiads as Zanak attempted to encircle Earth.

For the sequence in which the Doctor and the Mentiads move the spanner, defocused images of the Doctor and the Mentiads were laid over film of the engine room; the spanner, held by an assistant dressed in blue against a CSO backdrop, was mixed into the picture. After this, the final Bridge scene – in which Xanxia kills the Captain – was taped. Care was taken with flash charges detonated on Purchase's 'robot' arm. Purchase asked for a monitor to be set up off-camera on the Bridge set so that he could watch his own pyrotechnic demise.

Inside the control room

The final studio day saw the recording of the TARDIS scenes, starting with the Part One scene in the TARDIS limbo area, a new black-draped set adjacent to the control room which contained the gas-fridge in which the Doctor kept the segments to the Key. All the serial's TARDIS control room scenes

were then taped in sequence. The eagle lectern seen in earlier serials such as *The Time Monster* [1972 – see Volume 18] was seen again, and a new tracer socket was added to the console (in addition to the one seen in the previous adventure, *The Ribos Operation* [1978 – see Volume 28]). During the opening TARDIS scenes, the disturbance which hits the control room causes the Doctor to fall against the console, supposedly explaining why the Doctor's lip is cut throughout the story. The injury was actually a dog bite which Baker had received in April while *The Ribos Operation* was being recorded; the cut, particularly evident in the film sequences, had started to heal over by the time of the later studio sessions. K9's spinning was achieved by placing the prop on a turntable. A reflection from rippling mirrorlon was used to achieve the distortion effect seen in shots of the TARDIS interior in Parts One and Four. Via CSO, the TARDIS scanner relayed effected model shots showing the planet Calufrax being reformed inside the hollow Zanak. Two sets remained to be used – Xanxia's chamber and the trophy gallery. The time dam in Xanxia's chamber was part-constructed from the entrance to the Bridge seen on location. Vi Delmar,

who played Xanxia, agreed to take her false teeth out for an additional fee. The trophy room set was a redressed version of the corridor leading to the Bridge. Planet names on the cabinets included 'Bandraginus V', 'Granados', 'Calufrax', 'Lowiteliom', 'Aterica', 'Temesis', 'Tridento III' and 'Bibicorpus'. Taping overran by 17 minutes. Roberts' schedule in studio was very tight, and the fight between K9 and the Polyphase Avitron was barely completed in time. ■

Below:

The Doctor confronts the Captain.



PRODUCTION

Mon 1 May 78 Berkeley Nuclear Power Station, Berkeley, Glos (Engine Room)

Tue 2 May 78 Big Pit, Blaenavon, Gwent (Minehead); Coity Mountain, Gwent (Countryside); Bwlch-y-Garn, Ebbw Vale, Gwent (Countryside)

Wed 3 May 78 Clydach Railway Tunnel, Darenfelen, Gwent (Mountainside)

Thu 4 May 78 Cathedral Cave, Abercrave Caves, Dan-yr-Ogof, Powys (Foot of Mineshaft/Underground Cavern)

Fri 5 May 78 Clydach Railway Tunnel (Mountainside), Monmouthshire Golf Club, Llanfoist, Gwent (Countryside)

Mon 22 May 78 Television Centre Studio 6: The Bridge, City Square, Street, Model Inlay, Balaton's House

Tue 23 May 78 Television Centre Studio 6: City, Mentiads' Chamber, City Square, Aircar, the Bridge

Fri 26 May 78 Shepperton Studios Stage K: Model filming

Sat 3 Jun 78 Television Centre Studio 6: Model Inlay, the Bridge, Mentiads' Chamber

Sun 4 Jun 78 Television Centre Studio 6: The Bridge, inside the Doorway, Inertialess Corridor, Mentiads' Chamber, Corridor outside the Bridge, Entrance to Engine Room

Mon 5 Jun 78 Television Centre Studio 6: TARDIS Limbo Area, TARDIS Control Room, Xanxia's Chamber, CSO shots, Trophy Gallery

Post-production

Above:
Romana insists
that it's her
turn to hold
the tracer.

With recording complete, a number of post-production effects were added during a gallery-only session from 11am to 10pm on Friday 9 June. The guns carried by the Captain's guards used two different video effects (a miss caused a circular red glow, while a hit was indicated by a diamond shape). The Mentiads' powers, when used against the Doctor, required another diamond-patterned effect, and their 'force wall', seen at the start of Part Three, was an interference pattern run over a film sequence. As usual, K9 fired a superimposed red ray. The Polyphase Avitron, meanwhile, retaliated with green diamond shapes which rained downward. When the Doctor attempted to turn the

Nurse off, the image of actress Rosalind Lloyd flickered negative. A similar effect was used for the Nurse's disintegration, followed by a crossfade to a shot of the empty set to show her 'vanishing'.

All four episodes overran quite notably and required numerous cuts. Three cuts were made to Part One: part of the Captain's announcement; the start of a TARDIS scene in which the Doctor attempts to determine if Romana has made a mistake in landing the ship; and the end of the scene in which the pair meet the citizen, in which the Doctor peered at the sky for the omens and handed Romana the telescope (which she has in the next scene).

Part Two had more substantial changes made to it. A small cut was made to the end of the scene with Romana in the aircar in which the slightly hysterical guard, 3VX,

calls the Bridge to avoid having Romana talk at him about the vehicle. The next scene, in Balaton's house, lost both its opening (the Doctor and Kimus hiding the dead guards behind the curtains and the Doctor saying, "You don't want them cluttering up your living room, do you?") and its end (Kimus asking the Doctor where Pralix has gone). Also excised was a short scene featuring Kimus and the Doctor in the aircar, in which the Doctor expressed guilt concerning the gullible guard and explained to Kimus that his jelly babies are not a deadly weapon, and a major scene showing Romana's arrival on the Bridge and her audience with the Captain. In this, Romana gave her name in full and then casually asked the Captain if he had been in an accident. She judged that whoever has patched him up did not know the latest developments in "cyboneutraulics" and suspected that his arm squeaked. Questioned further, she revealed that she would soon be a Time Lord once she had got through a couple of qualifying exams and some dull dinners. The end of the scene in which the Captain told the "space urchin" that she would



live was also removed. The start of the next Bridge scene was also cut: Romana examined the macromat field integrator and remarked that the "multicorticol whizzbang" had shorted out – the name being both short for "whittlezantricon hyperbandrigic maxivectometer", and also the noise it made. (In addition, the amibicyclic photon bridge had fused, as her old tutor said it always did.) A brief film sequence of K9 and Mula walking through the countryside was removed, as was a shot of Kimus fretting by the doorway. A short bit of dialogue from the Doctor telling the guards, "I wouldn't have your job for the world," was trimmed, alongside a subsequent film sequence showing the guard outside creeping up on Kimus.

The Mentiads' chamber

Similarly, Part Three lost a number of scenes: the end of a scene in the Mentiads' Chamber in which a Mentiad revealed "the image that haunts us... the image of the concentric circle", displaying a symbol behind curtains upon which the Doctor remarked, "The image of the Pirate Planet"; a short scene in the Mentiads' chamber where the Doctor asked the Mentiads about the Captain, whom they were now eager to destroy; a short scene on the Bridge where Mr Fibuli rushed up to the Captain to inform him that Zanak was working at maximum capacity and they would have the Voolium and Madranite crystals soon; the end of a scene where the Doctor started to outline his plan; the start of the next scene, in which the Captain set up an alpha suppression signal; and a complete Bridge scene following the Doctor's capture in which the Captain had the Bridge computer programmed to

Left:
"You dare
to mock me?"



Above:
Fibuli and the Doctor become acquainted.

Right:
Romana gets technical.

select a suitable death for the Time Lord. The Captain's oath – "by the horny elbow of the skydemon" – caused the Doctor to recall the pirate fleets of Agran who terrorised the western sector of the galaxy. Also removed was a brief scene showing K9 flying the aircar, and another scene on the Bridge, in which the Doctor's puzzlement over how the Captain had lived for 200 years caused the Nurse to reprimand him for his tactlessness ("I know. I'm terribly good at it, aren't I?" grinned the Doctor). The arrival of K9 outside the Bridge was also deleted, including a film sequence in which he ordered the "very stupid" door to open.

Part Four lost material, too: a scene showing Romana's party in the inertialess corridor in which she explained the principle of the corridor to Mula and the Mentiads, and also speculated that the Nurse was Queen Xanxia; the subsequent lift scene in which Romana further guessed that Xanxia rebuilt the Captain using the *Vantariasis*' medico-cybernetic equipment, and now had a hyper-engineer genius as a slave; a scene in which, departing for the TARDIS in the lift, Romana voiced her

theories about Xanxia to the Doctor who confirmed them, and was impressed that she worked this all out for herself; and a scene on the Bridge where the Captain warned Mr Fibuli that every word he said was monitored by Xanxia – who in turn warned Fibuli that the time dams were booby-trapped, and that a slight disturbance in the time fields would explode the Bridge.

Despite the cuts, all four episodes still overran their 25-minute limit. First edits were broadcast of the first and final episodes, with second edits of the second and third.

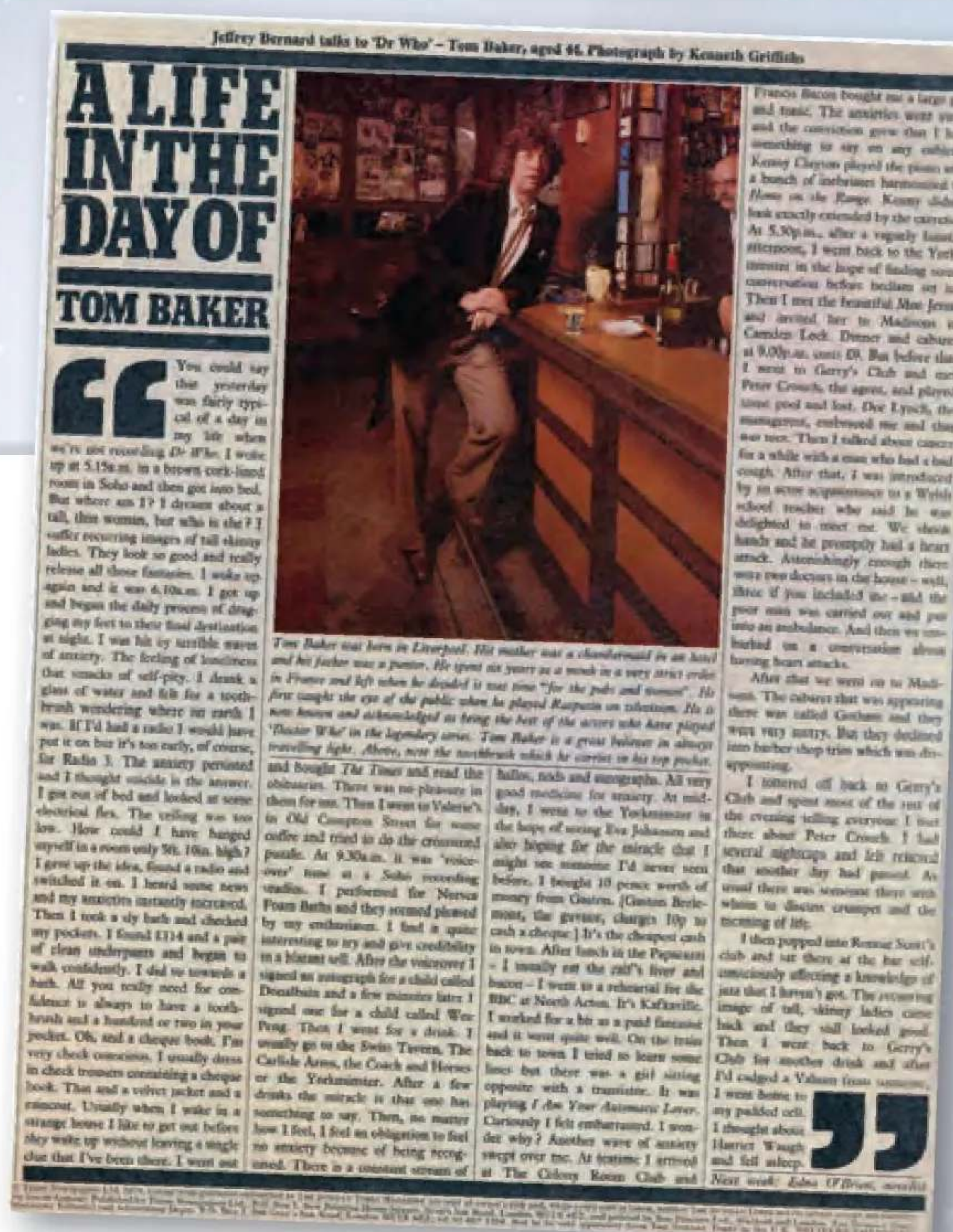
A small orchestra

Dudley Simpson was commissioned on Monday 15 May to provide the incidental music for the serial. He composed around 19 minutes of material which was recorded by a small orchestra. The sound effects were provided as usual by Dick Mills of the BBC Radiophonic Workshop who had been assigned to the serial in March. With the serial complete, and no further work on the horizon, Adams was delighted when he was offered the chance to replace Read as script editor on *Doctor Who*. ■



Publicity

- ▶ On Monday 12 June, the Drama Early Warning Synopsis was issued for *The Pirate Planet*; at this stage, the transmission dates were not known. Promotional material for the serial listed selling points as the Captain and his robot parrot, guest star Bruce Purchase and the presence of K9.
- ▶ *Radio Times* featured a black-and-white shot of Baker's Doctor alongside its listing for Part Four.
- ▶ *Radio Times* printed a large monochrome picture of Baker's Doctor to publicise the repeat of Part Three.
- ▶ As *The Pirate Planet* began transmission, a rather controversial interview with Tom Baker featured in *The Sunday Times Magazine* on Sunday 1 October. This appeared in the *A Life in the Day of...* column and was conducted by journalist Jeffrey Bernard who, like Baker, was known for his love of drinking. Baker spoke of waking in a strange room in Soho one morning, considering suicide, recording some voice-overs (he was increasingly in demand for adverts), attending *Doctor Who* rehearsals at Acton (which he referred to as "Kafkaville") and then going onto his evening haunts, such as Ronnie Scott's, for booze and Valium. At this point, Baker was still living with designer Marianne Ford and her daughter in Notting Hill Gate, but this arrangement had become more



sporadic in recent months, with the production team sometimes arranging alternative accommodation for the star. Baker realised that the piece would upset Ford and attempted to rip it from the magazine that morning before she could see it. Looking back on this period, Baker later considered this to be another example of how unreasonable he was becoming.

- ▶ K9 – voiced by John Leeson – arrived from Zanak to look in on a game about puppies on *Larry Grayson's Generation Game* recorded at the BBC TV Theatre on Thursday 12 October and transmitted the following Saturday.
- ▶ Prior to broadcast of the last episode, a trailer for *Doctor Who* comprised the sequence of the Doctor and Romana fleeing the guards in the inertialess corridor. At the end of Part Four, a continuity voice-over promoted the next serial, *The Stones of Blood*.

Above:
An interview with Tom Baker in *The Sunday Times Magazine*.

Broadcast

► Competition for *The Pirate Planet* around the ITV regions varied from *The Life and Times of Grizzly Adams* (LWT et al), *The Masterspy* (ATV), *How the West Was Won* (Granada and others) and *The Incredible Hulk* (LWT), to the sitcom *Doctor on the Go* (Yorkshire).

► *The Pirate Planet* was selected as one of two serials to be repeated on Thursdays during the summer of 1979 (except BBC1 Cymru, which screened the local magazine programme *Heddiw*). Generally, the repeats were up against a new science-fiction serial, ATV's *Sapphire & Steel*.

► *The Pirate Planet* was sold to foreign broadcast in territories that included: the United Arab Emirates, Rhodesia, Brunei, the United States, Canada, New Zealand and Australia. In Australia the serial passed uncut with a 'G' rating. In North America, it was also aired as a TV movie of one hour, 37 minutes duration. UK Gold broadcast the serial in episodic form from March 1994 with compilation repeats from April 1994. BBC Prime screened the serial in May/June 1999 and it appeared on the Horror Channel from November 2014.

'THE PIRATE PLANET WAS SELECTED TO BE REPEATED ON THURSDAYS DURING THE SUMMER OF 1979.'

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 30 September 1978	6.20-6.45pm	BBC1	25' 05"	9.1M (30th)	61
Part Two	Saturday 7 October 1978	6.20-6.45pm	BBC1	25' 30"	7.4M (52nd)	-
Part Three	Saturday 14 October 1978	6.20-6.45pm	BBC1	25' 47"	8.2M (44th)	64
Part Four	Saturday 21 October 1978	6.20-6.45pm	BBC1	25' 16"	8.4M (46th)	64

REPEAT TRANSMISSION¹

Part One	Thursday 12 July 1979	6.55-7.20pm	BBC1	25' 05"	2.8M (123rd)	-
Part Two	Thursday 19 July 1979	6.55-7.20pm	BBC1	25' 30"	4.0M (91st)	-
Part Three	Thursday 26 July 1979	6.55-7.20pm	BBC1	25' 47"	3.3M (104th)	-
Part Four	Thursday 2 August 1979	6.55-7.20pm	BBC1	25' 16"	3.9M (103rd)	-

¹ Not broadcast on BBC Cymru

Merchandise

Far right:

Video and DVD releases of the story.

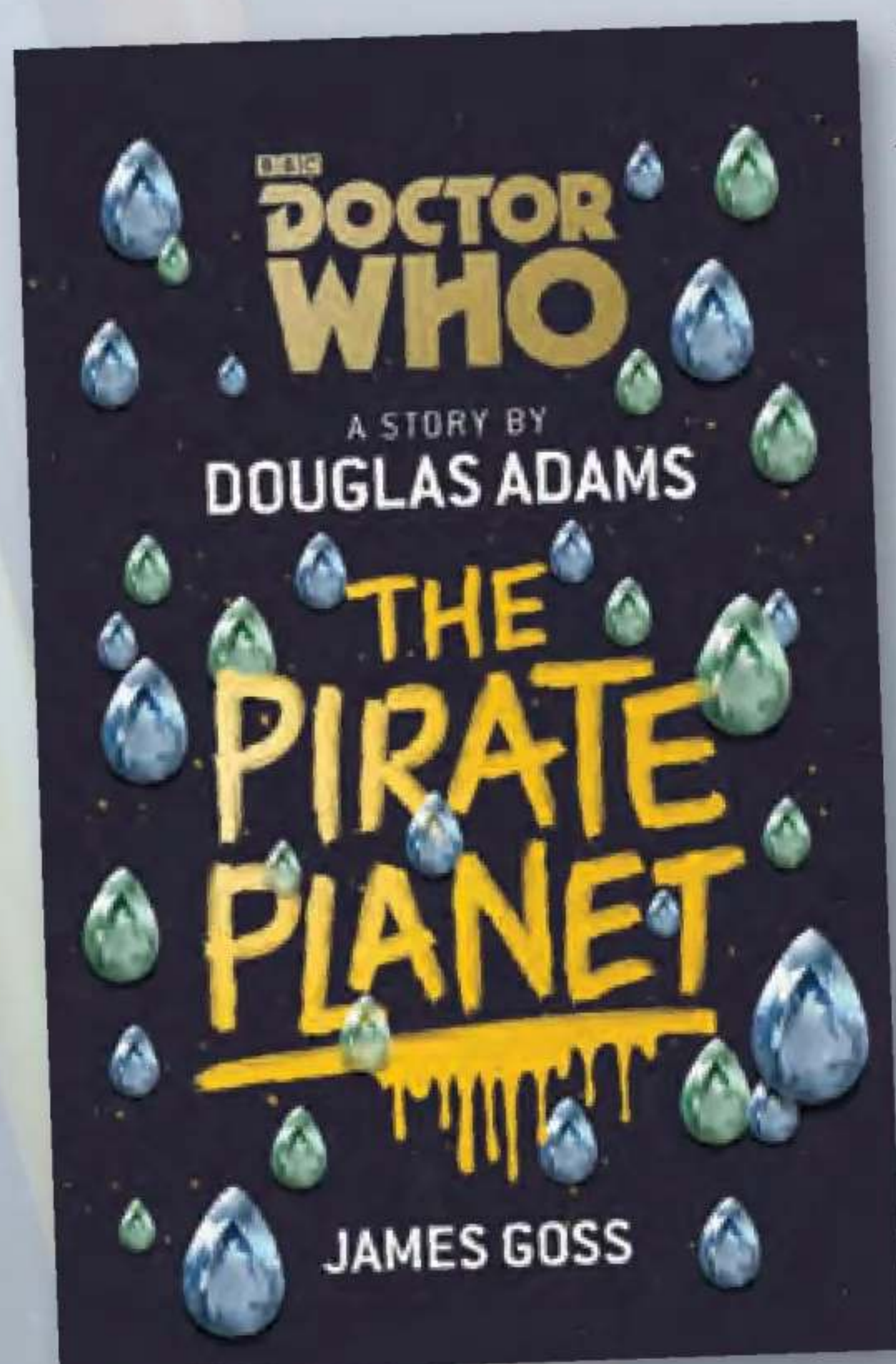
Below:

The TV soundtrack release of *The Pirate Planet* with a cover by Ben Willsher.



Below:

Cover for James Goss' novelisation.



The soundtrack of *The Pirate Planet* was released on a double-CD set by AudioGO in October 2012, with linking narration by John Leeson, who in a bonus interview recalled his time as the voice of K9. Although released in the UK, the cover only featured a US price of \$24.95.

Douglas Adams never novelised his own scripts for the serial, and did not allow any other writer to do so during his lifetime. James Goss' novelisation *Doctor Who: The Pirate Planet* – based partly on Adams' early drafts and notes – was published by BBC Books in January 2017 and was also released as an audiobook read by Jon Culshaw in January 2017.

The BBC released *The Pirate Planet* on video in April 1995. The spine of this video and the other Key to Time releases formed a single picture by Andrew Skilleter.

The story was released as a Region 1 DVD in October 2002 as part of *The Key to Time* box set. This included a commentary from Bruce Purchase and Pennant Roberts recorded at 4MC on Wednesday 15 May 2002, and also the raw film footage from the serial.

The adventure was later released as a Region 2 DVD as part of *The Key to Time* box set in September 2007. The

set was limited to 15,000 units worldwide. The extras for this release were:

- ▶ **Commentary 1** with Bruce Purchase and director Pennant Roberts
- ▶ **Commentary 2** with Tom Baker, Mary Tamm and script editor Anthony Read
- ▶ **Parrot Fashion** – cast and crew look back at the making of this story
- ▶ **Film Inserts, Deleted Scenes & Outtakes** – a collection of extra material from the story's production
- ▶ **Weird Science** – a spoof 70s schools science show looking at some of the science seen in the 'Key to Time' series
- ▶ **Continuities** – off-air continuity links from the story's original BBC1 transmission
- ▶ **Photo Gallery**
- ▶ **Coming soon**
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Subtitle production notes**
- ▶ **Coming Soon** – trailer for *The Time Warrior* [1973/4 – see Volume 20]

The serial was also available on DVD as part of the *Doctor Who – DVD Files* issue 112, published by GE Fabbri in April 2013.

In 1999, Harlequin Miniatures issued metal models of a Pirate Guard and the Captain.

The Stamp Centre issued a stamp cover for *The Pirate Planet* in 2008 with copies signed by Mary Tamm. ■



Cast and credits

CAST

Tom Baker	..... Doctor Who
	with
Mary Tamm	..... Romana
John Leeson	..... Voice of K9
Bruce Purchase	..... Captain
Andrew Robertson	..... Mr Fibuli
Rosalind Lloyd	..... Nurse [2-4]
Ralph Michael	..... Balaton [1-2]
David Sibley	..... Pralix [1,3-4] ¹
David Warwick	..... Kimus
Primi Townsend	..... Mula
Clive Bennett	..... Citizen [1]
Bernard Finch	..... Mentiad
Adam Kurakin	..... Guard [1-3]

¹ Also reprise of Part Two, uncredited

UNCREDITED

Clinton Morris, Gus Roy, John Cannon, Reg Turner, John Moore	..... Technicians
Bill Hughes, Barry Hayes, Gary Dean	.... Guards
Juli La Rousse, Barbara Hampshire, Annette Peters	..... Citizens
Franklyn Arbisman, Derek Hunt, James Muir, Douglas Roe, Malcolm Ross, Terence Ward, Les Conrad	..... Technicians/Guards/Citizens
Ray Knight, Brychan Powell, Colin Thomas, Clive Rogers, Peter Whittaker, Derek Suthern, Tony Hayes, James Charlton, Jeff Wayne	..... Mentiads
Michael Britton-Jones, Budd Brecon, John Cadwallader, Jeff Cryer, Jack Sholomire, Edward Wyman, Bernard Plant, Kenny Kordell, Michael Kelligan, Dennis Johns, Johnny Daulton, Stuart McNiel, Roger Middleton, Ralph Lincoln	..... Mentiads/Guards
Vi Delmar	..... Queen Xanxia

CREDITS

Written by Douglas Adams
 Incidental Music by Dudley Simpson
 Special Sound: Dick Mills
 Production Assistant: Michael Owen Morris
 Production Unit Manager: John Nathan-Turner
 Film Cameraman: Elmer Cossey
 Film Recordist: Doug Mawson
 Film Editor: John Dunstan
 Visual Effects Designer: Colin Mapson
 Electronic Effects Operator: Dave Chapman
 Video Tape Editor: Rod Waldron
 Costume Designer: L Rowland-Warne
 Make-up Artist: Janis Gould
 Studio Lighting: Mike Jefferies
 Studio Sound: Mike Jones
 Script Editor: Anthony Read
 Designer: Jon Pusey
 Producer: Graham Williams
 Directed by Pennant Roberts
 BBC © 1978

Below:

The inhabitants of Zanak enjoy a new age of prosperity.



Profile

DOUGLAS ADAMS

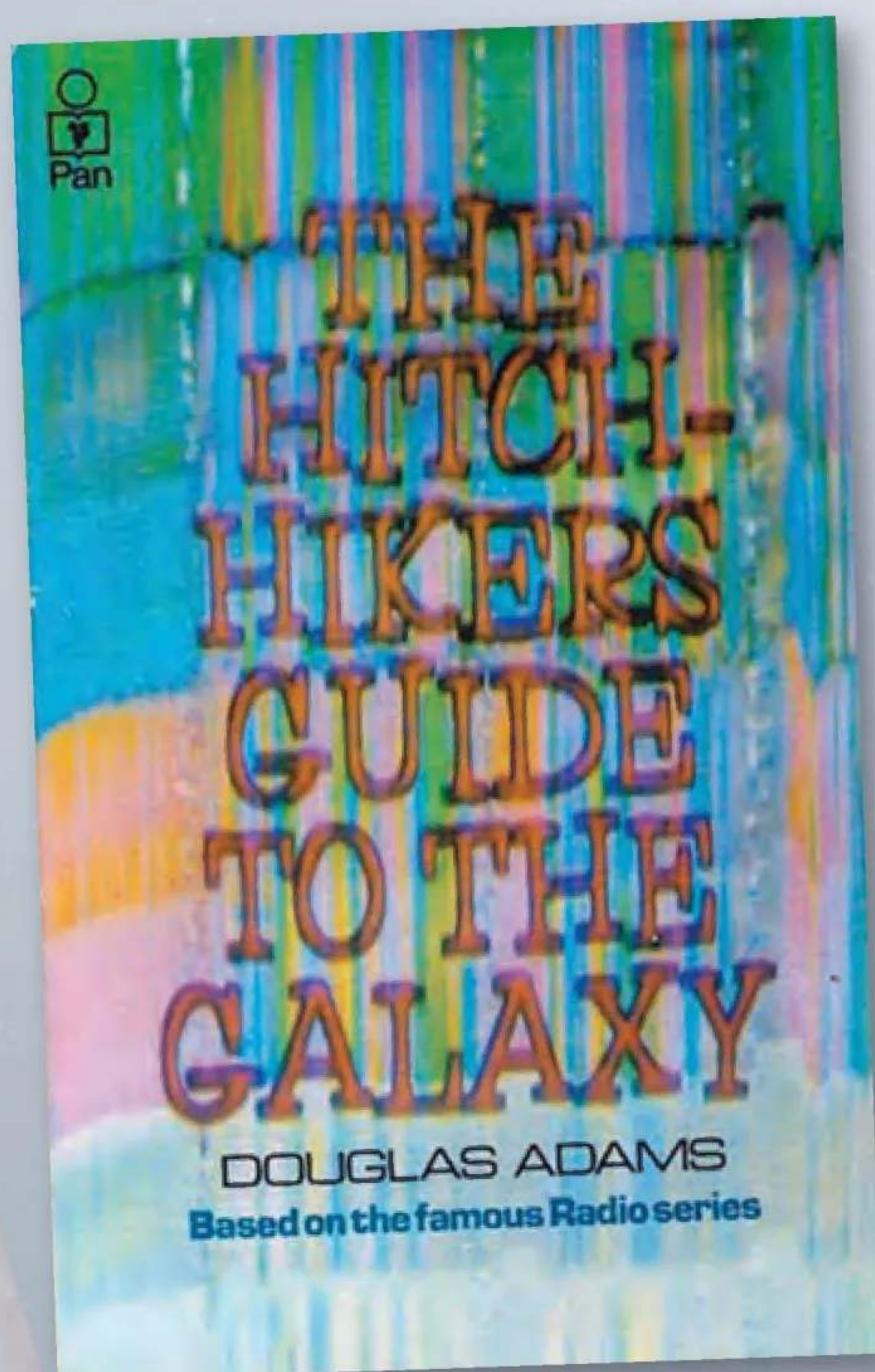
Writer

Douglas Noel Adams was born 11 March 1952 in Cambridge, to Christopher Adams, a teacher, and nurse Janet (née Donovan), although the family moved to East London shortly afterwards. After his parents divorced when he was five, Douglas, sister Sue (two years his junior) and their mother moved into his grandparents' RSPCA shelter in Brentwood.

At Brentwood prep school an essay he'd written earned the only 10/10 ever awarded by his form master. His writing career began with a surreal short story published in February 1965 in *Eagle* comic. The young Adams also concocted a *Doctor Who* spoof, featuring Daleks powered by Rice Krispies.

Right:

The novel adaptation of *The Hitchhiker's Guide to the Galaxy*.



Satirical TV comedy *The Frost Report* (1966/7) inspired him. "I wanted to be John Cleese," he later admitted. "It took me some time to realise that the job was taken."

An essay about The Beatles and William Blake won Adams a scholarship to study English at St John's College, Cambridge, where he hoped to follow in the footsteps of Cleese and the Monty Python team by joining the Footlights society.

Before that, Adams travelled abroad in 1971 and found himself lying drunk in a field in Innsbruck clutching a stolen copy of *The Hitchhiker's Guide to Europe*, thinking someone should write a 'Hitchhiker's Guide to the Galaxy'.

Finding Footlights disappointingly aloof, Adams formed breakaway troupe Adams/Smith/Adams, with Will Adams (no relation) and Martin Smith. Their shows proved so popular some scripts were borrowed by Footlights proper.

After graduating, Adams was working as a filing clerk when his sketches were performed on the West End stage in Footlights' 1974 revue. In attendance was Monty Python's Graham Chapman.

Soon Adams was collaborating with Chapman and almost achieved his teenage ambition of being John Cleese, providing some sketch material and making two cameo appearances in the final, Cleese-less season of *Monty Python's Flying Circus* (1974). Adams and Chapman wrote BBC2 one-off *Out of the Trees* (1976) and an episode of sitcom *Doctor on the Go* (1977). Adams' revue *Unpleasantness at Brodie's Close* was performed at the 1976 Edinburgh Fringe and he unsuccessfully attempted a science-fiction comedy vehicle for former Beatle Ringo Starr.

Broke, Adams returned to his now remarried mother in Somerset and younger half-brother James Thrift. He took odd jobs including chicken shed cleaner and bodyguard to Arab oil millionaires.



By the following spring, Adams was writing for BBC radio series *The News Huddlines* and *The Burkiss Way*. *Burkiss* producer Simon Brett sought a vehicle for Adams' oblique style and Adams suggested *The Ends of the Earth*, a series about ways in which the planet could be destroyed, and developed a pilot script for *The Hitchhiker's Guide to the Galaxy* in April 1977.

While awaiting a commission, Adams sent his pilot to the *Doctor Who* office, where impressed script editor Robert Holmes arranged a meeting with himself, his successor Anthony Read and producer Graham Williams. Between them they cooked up *The Pirate Planet*. *The Pirate Planet* was commissioned 18 July 1977 and a six-part series of *The Hitchhiker's Guide to the Galaxy* on 1 September 1977. Writing both in tandem, a desperate Adams roped in radio producer John Lloyd to help write the radio show's final two episodes.

Aired from March 1978, and despite its Radio 4 graveyard slot, *Hitchhiker's* mix of

outlandish science-fiction concepts and Pythonesque comedy quickly became a cult success. Adams meanwhile worked as a junior radio producer, making a documentary *Here's More Egg on Your Face*, satires *Week Ending...* and *The News Quiz* and Radio 2 panto *Black Cinderella Two Goes East* during 1978.

Adams quit this job after six months to become *Doctor Who* script editor. Taking the post in October 1978, his first work was amending *The Armageddon Factor* [1979 – see Volume 30].

When David Fisher was unavailable to perform rewrites on his script *A Gamble with Time*, Adams and Williams performed a total reworking in mere days as *City of Death* [1979 – see Volume 31], producing a series classic in haste and under pressure.

Industrial action left Adams' swansong script *Shada* unfinished and untransmitted, although he later admitted, "If it had been finished and broadcast, it would never have aroused so much interest."

Above: Douglas Adams on location for the making of *The Hitchhiker's Guide to the Galaxy* TV series.



Above: Recording *The Hitchhiker's Guide to the Galaxy* for radio.

The 1979/80 series was pilloried for silliness by many fans but Adams argued: "The trouble is that as soon as you produce scripts with some humour in them, there is a temptation on the part of the people making the show to say, 'This is a funny bit. Let's pull out all the stops, have fun and be silly.'"

Williams had rejected one storyline *Doctor Who and the Krikkitmen*, about robots stealing the Ashes from Lord's cricket ground, as "too silly", though Adams developed it further as a film script in 1978.

Following a 1978 Christmas Special, the second season of *The Hitchhiker's Guide to the Galaxy* aired in January 1980. Radio 4 bosses agreed to broadcast all five new episodes in one week in return for a *Radio Times* cover; subsequently the overworked Adams was still writing scenes during studio recordings. His *Doctor Who* leaving party was meanwhile held on 14 December 1979.

A book version of *The Hitchhiker's Guide to the Galaxy* published in October 1979 became a surprise number one bestseller, shifting 250,000 copies in three months. The US rights to the book and its first sequel later sold for \$2.3m.

Other *The Hitchhiker's Guide to the Galaxy* ventures included a re-recorded LP and critically praised stage shows at the ICA (May 1979) and Theatr Clywd (January-February 1980), though an overblown staging at the Rainbow in July 1980 flopped.

Most important was the 1981 TV version, on which the possessive Adams regularly clashed with producer Alan JW Bell.

Adams was disappointed with TV's prosaic solutions to his imaginative throwaway ideas such as giving lead character Zaphod Beeblebrox two heads.

A 1984 computer game was hugely successful with *The Hitchhiker's Guide to the Galaxy's* growing US collegiate following, but plans by Monty Python's Terry Jones to make a movie in the early 80s stalled.

Though the storyline evolved with successive media, the bestselling books became the core of the 'franchise'. Second novel *The Restaurant at the End of the Universe* (1980) adapted more radio episodes but thereafter the novels were all original.

Adams intended *The Restaurant at the End of the Universe* to be the last novel, before returning to comedy performing. Instead, he found himself trapped by the books' success. His writing was punctuated by writer's block, depressions, long baths and endless cups of tea. "I love deadlines," he'd famously say, "I love the whooshing noise they make as they go by."

Third novel *Life, the Universe and Everything* (1982) in *The Hitchhiker's Guide to the Galaxy* series reused his old Krikkitmen idea, while to write the wholly new *So Long, and Thanks*

Right: Mark Wing-Davey as Zaphod Beeblebrox in the TV version of *The Hitchhiker's Guide to the Galaxy*.





for *All the Fish* (1984) he was kept in a hotel suite for three weeks, with his editor in an adjoining room. The final volume was *Mostly Harmless* (1992).

Two non-*Hitchhiker's Guide to the Galaxy* novels starred freewheeling, time-travelling detective Dirk Gently; *Dirk Gently's Holistic Detective Agency* (1987), which reused elements from *Shada*, and *The Long Dark Tea-time of the Soul* (1988).

Success pressures left Adams feeling like “a mouse on a wheel”, so in 1985 he grabbed an invitation from the World Wildlife Fund to observe a rare species of lemur, chronicled in radio documentary *Natural Selection* (1985). This new fascination with endangered animals spawned a non-fiction book and accompanying radio series *Last Chance to See* (1989).

Also fascinated by digital technology, Adams was the first person in Europe to own an Apple Mac computer (his friend comedian Stephen Fry was the second). He regularly contributed to *MacUser* magazine and wrote Kafkaesque computer game *Bureaucracy* (1987).

Adams wrote and presented technological evangelist BBC2 documentary *Hyperland* (1990), co-starring Tom Baker, predicting

a hypermedia future years before the internet became popular. Radio documentaries included *The Internet: The Last 20th Century Battleground* (1999) and *Hitchhikers' Guide to the Future* (2000).

His technology company The Digital Village created video game *Starship Titanic* (1998) and a real-world *Hitchhiker's Guide*, peer-contributed online encyclopedia h2g2.

Adams married barrister Jane Belson in November 1991 after a decade-long relationship and daughter Polly was born in 1994. The family moved to Santa Barbara, California in 1999, Adams pursuing a movie franchise for *The Hitchhiker's Guide to the Galaxy*. Tragically, Adams died there on 11 May 2001, aged just 49, suffering a heart attack after a gym workout. An edition of *Omnibus* (2001) paid tribute and a final compendium of writings *The Salmon of Doubt* (2002) was published.

2005's posthumous *The Hitchhiker's Guide to the Galaxy* movie was perhaps more literal than lateral without his involvement, while BBC radio versions of his latter three novels were broadcast in 2004/5. Eoin Colfer wrote authorised sequel novel *And Another Thing...* (2009) and there was a stage tour in 2012/13.

The Dirk Gently novels were adapted for radio, starring Harry Enfield, in 2007/8, on TV for BBC Four with Stephen Mangan (2010-12) and BBC America (2016/17) starring Samuel Barnett.

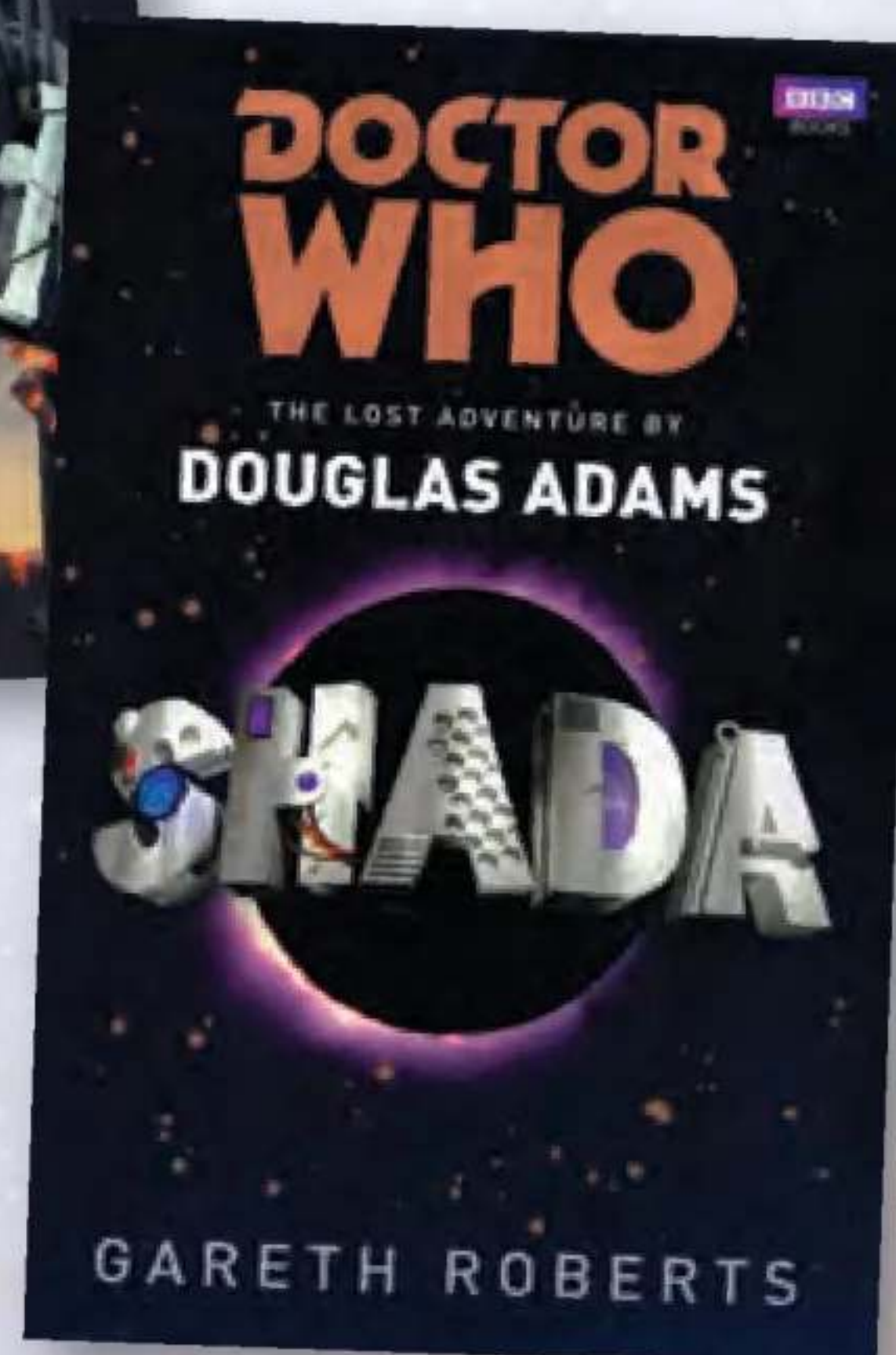
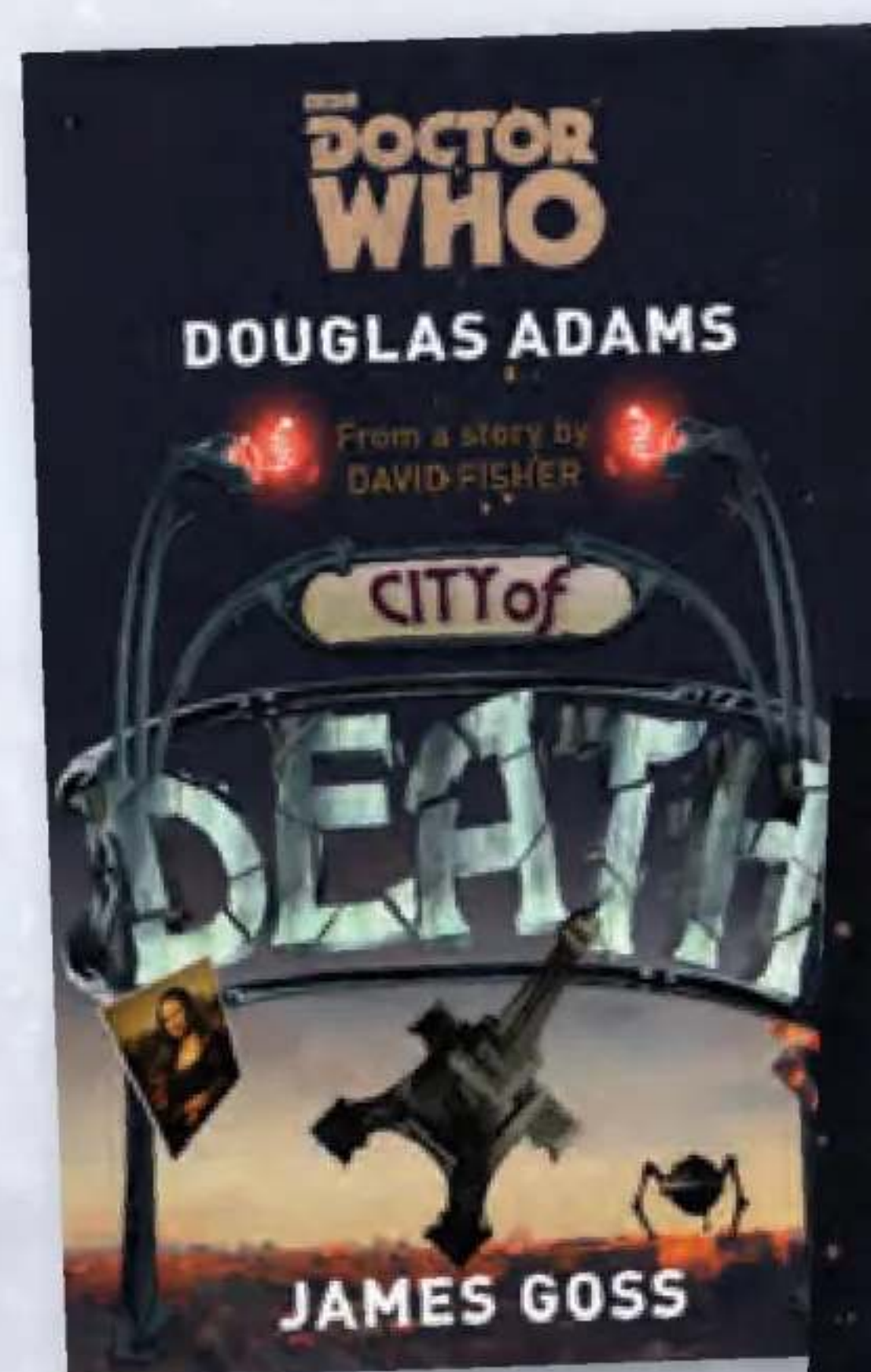
Posthumous *Doctor Who* fare included a webcast Eighth Doctor remake of *Shada* (2003) and novelisations of *Shada* (2012, by Gareth Roberts), *City of Death* (2015) and *The Pirate Planet* (2017), both by James Goss. ■

Left:

David Dixon as Ford Prefect and Simon Jones as Arthur Dent in the TV version of *The Hitchhiker's Guide to the Galaxy*.

Centre:

Novelisations of Adams' *Doctor Who* stories *City of Death* and *Shada*.





THE STONES OF BLOOD

► STORY 100

The hunt for the third segment of the Key to Time leads to modern-day Earth and an ancient stone circle. There an ancient goddess, the Cailleach, is worshipped by druids. But who is the Cailleach really?



Introduction

As you might imagine, from a story that has piracy as its theme, *The Pirate Planet* [1978 – see page 6] was a rather macho affair. Its villain was a huge, blustering man, and the majority of the characters who helped the Doctor defeat him were men. True, it was finally revealed that it was actually a woman who was really in charge, but she kept to the shadows until late in the day.

In contrast to this, and most other *Doctor Who* of the time, *The Stones of Blood* had two strong female leads: Professor Emilia Rumford, who teamed up with the Doctor and Romana, and the devious fugitive Cessair of Diplos. Cessair's servants, the Ogri, wisely kept any gender they may have to themselves, and if we ignore K9 and the Megara (who may sound male but are after all really just

computers) and the brief cameo by two campers, then the only other male guest character in this story is Leonard De Vries. And, let's face it, he would have done well to listen to his companion Martha, who talked a lot of sense in the face of De Vries' pie-eyed fanaticism.

In short, even today it's not that common that a *Doctor Who* story's central protagonist (setting the Doctor and his companions aside) and antagonist are both women. If you just take other Fourth Doctor stories, the only other example we can scrape up is *The Ark in Space* [1975 – see Volume 22], and if we're not going to count K9 as male, then it seems like a bit of a stretch to chalk the Wirrn Queen up as a woman (especially as it's the distinctly male Noah who ends up being the mouthpiece of the Wirrn). If we do count her, however, that stands to swell *The Stones of Blood's* female roll-call further, as the Doctor discovers a suspiciously similar looking creature in one of the cells on the ship in hyperspace.

Of course, all this would count for nothing if the women in question weren't great characters. Happily, Susan Engel packs a punch in her dual role as Cessair and her *alter ego* Vivien Fay. Beatrix Lehmann's Professor Rumford is an excellent foil for the Doctor – to Tom Baker's evident delight.

The Stones of Blood did nothing conspicuous to celebrate its place as the 100th *Doctor Who* story; instead it demonstrated that there was still plenty of fresh territory to explore in the series – a big part of which was its magnificent female guest stars. ■

Below:

Professor Rumford is an excellent foil for the Doctor.



'SUSAN ENGEL PACKS A PUNCH IN HER
DUAL ROLE AS CESSAIR AND HER
ALTER EGO VIVIEN FAY.'

PART ONE

A pagan ceremony takes place in a stone circle. One of the stones is fed some blood and begins to pulsate! [1]

The TARDIS materialises and the Doctor and Romana emerge, leaving K9 on guard duty. They have landed near the stone circle and investigate, but find that two women are already in the process of surveying the stones. [2] They are Professor Emilia Rumford, author of *Bronze Age Burials in Gloucestershire*, and Miss Vivien Fay. Emilia notes that previous surveys have miscounted the number of stones, while Vivien explains the dried blood on the stones are the remains of a sacrifice made by a group of faux Druids led by a very unpleasant man called De Vries.

The Doctor goes to see De Vries and promises to fetch Romana some practical footwear from the TARDIS on his way

back. After he has gone, Romana helps Emilia and Vivien conduct their survey, but she is unnerved by the sinister presence of a crow. [3]

In a temple in his house, De Vries and his fellow cult member Martha are engaged in a ceremony when the doorbell rings. [4] It's the Doctor, who lets himself in. De Vries greets the Doctor – he seems to already know his name – and shows him his paintings. Three of them are away being cleaned; they are portraits of the house's previous owners, all women.

Vivien invites Romana to go with her and Emilia to her cottage. Romana declines, preferring to wait for the Doctor.

The Doctor enjoys a glass of sherry with De Vries. [5] De Vries explains that the stones are sacred to the Cailleach, the goddess of war, death and magic. De Vries knocks the Doctor unconscious.

At the circle, Romana hears the Doctor calling her name. Following the sound of his voice, she stumbles over a cliff... [6]





PART TWO

Romana clings to the cliff edge for dear life, calling for help.

De Vries takes the unconscious Doctor to the stone circle for sacrifice [1] but, hearing Emilia approaching on a bicycle, his followers panic and flee. Emilia releases the Doctor and explains she came back to give Romana a flask of tea.

The Doctor summons K9, who locates Romana. [2] She accuses the Doctor of pushing her, but then realises that the third segment of the Key to Time would grant the power to transform objects.

They return to the TARDIS to get Romana some boots, then join Emilia and Vivien at the stone circle. Romana's tracer detects the presence of the segment nearby. The Doctor suggests she goes to look at Emilia's research while he will go with K9 to see De Vries.

At the hall, De Vries tells Martha to get out – as one of the stones from the circle appears outside, glowing with life! [3]

Outside, K9 warns the Doctor of danger. He rushes inside to find De Vries and Martha dead. Then they are attacked by the stone but K9 fends it off with his blaster.

At Vivien's cottage, Romana studies Emilia's notes. Romana notices that until recently the land the circle stands on has always been owned by a woman. She goes to the hall with Emilia and finds the Doctor in the study with a seriously damaged K9. [4] Romana takes the robot dog back to the TARDIS for repair.

Meanwhile, a figure dressed as the Cailleach feeds the stones with blood.

The Doctor finds the three missing paintings. They are all of the same woman – Vivien Fay! [5]

Leaving K9 in the TARDIS, Romana returns to the circle. Vivien shoves her to the ground and points a staff at her, making her disappear in a whirlwind... [6]

PART THREE

The Doctor explains to Emilia that Vivien has lived for over four thousand years. On their way out, the Doctor and Emilia are attacked by one of the stones. The Doctor lures it over the edge of a cliff.

The Doctor and Emilia find Vivien at the circle. She says that Romana is perfectly safe but where the Doctor will never be able to find her. She tells the Doctor to “beware the Ogri” before vanishing. [1] The Doctor recalls that Ogri are silicon-based life-forms that feed on amino acids – hence their need for blood.

They reconvene to Vivien’s cottage where the Doctor builds a contraption with the help of a partially recovered K9. He explains to Emilia that Romana and Vivien are in the dimension of hyperspace and his contraption will enable him to join them there. [2]

They return to the circle. The Doctor tells Emilia that K9 will protect her and the contraption from the Ogri and that she should switch the contraption on every half-hour to bring him back. The Doctor vanishes as K9 fends off two Ogri.

The Doctor materialises in a deserted spaceship. [3] He finds Romana locked in a cell and they explore.

The Ogri give up their attack on K9, going off in search of a new source of blood. They appear outside the tent of two campers, reducing them to skeletons! [4]

The Doctor opens another cell, releasing two floating justice machines called Megara. They tell the Doctor that removing their seals without authorisation is against the law – the penalty is death. [5]

Emilia activates the Doctor’s contraption – bringing Vivien back into the stone circle. She destroys the contraption then returns to the spaceship with two Ogri. [6] She tells the Doctor and Romana, “There’s no way out for you. You’re trapped in hyperspace for ever!”





PART FOUR

The Megara tell Vivien not to harm their prisoner – because they intend to execute him. The Doctor appeals against his sentence and the Megara agree to postpone his execution. [1]

Back at the circle, K9 tells Emilia that she can repair the Doctor's machine, under his direction.

The Doctor calls Romana as his first witness. She says that they could not have known what was inside the Megara's cell.

Emilia activates the Doctor's machine, and Romana appears – along with an Ogri. They flee. [2]

The Doctor calls Vivien as his second witness. She agrees to being attached to a truth assessor, and the Megara ask her if she removed the seals and she truthfully says she did not. [3] The Doctor then calls the Megara themselves as his third witness! They explain that they were sealed in the cell on their way to try a

criminal known as Cessair of Diplos for murder and the theft of the Great Seal of Diplos.

At Vivien's cottage, Romana is able to deduce where Vivien is from – but then an Ogri bursts in! [4]

Unfortunately the Megara refuse to believe the Doctor when he says that Vivien is Cessair of Diplos.

Romana, Emilia and K9 return to the circle with the Doctor's contraption.

The Megara attempt to execute the Doctor, but he short-circuits the blast by holding Vivien's hand. She is knocked unconscious and the Doctor persuades the Megara to scan her brain for damage. [5] They do so and identify her as Cessair of Diplos.

The Megara sentence Vivien and turn her into another stone for the circle. [6] The Doctor takes her pendant, the Great Seal, and uses it to dismiss the Megara. He returns to the TARDIS with K9 and Romana, where Romana transforms the pendant into the third segment.

Pre-production

In November 1977 the *Doctor Who* production office issued a document that outlined a concept that would link all six stories of the 1978/9 series. The Doctor and his new companion Romana would be on the hunt for the six segments of the Key to Time, with one segment for each story. Subsequent to the release of the document, script editor

Anthony Read invited a writer new to *Doctor Who* (and science-fiction in general), David Fisher, to submit ideas for one of the stories... knowing that Fisher was a fun writer to work with.

Born in Australia in 1929 but raised in Birmingham, Fisher had wanted to write for the movies since childhood; after serving with the RAF he worked with a firm making advertising films in



'DAVID FISHER HAD ALWAYS HAD AN INTEREST IN STANDING STONES AND CORNISH FOGOUS.'

Paris and South Africa before working in promotion in the UK. Following a spell at Ealing Studios on cartoon films, he joined STV in Scotland in 1958 as head of advertising magazine scripts. Fisher had submitted a storyline to the fledgling *Doctor Who* in 1963, a tale about some children discovering a spaceship under Stonehenge which he sent to story editor David Whitaker. This had come about

because Fisher had always had an interest in standing stones and Cornish fogous.

Read had met Fisher in Glasgow in 1966 during the making of the BBC Scotland school drama *This Man Craig* and would work with him again on both *The Troubleshooters* and *The Lotus Eaters*. Fisher had also written for *Sutherland's Law* in 1973 and was known to the show's script editor, Graham Williams, who was now

THE STONES OF BLOOD

STORY 100

Right:

The Doctor and Professor Rumford go exploring.

the producer of *Doctor Who*. Fisher's other television credits included *Orlando*, *Dixon of Dock Green* and *General Hospital*. Fisher's previously unused stone circle idea fitted in very well with what Read wanted for the series; Read had spent his National Service days close to Stonehenge, the prehistoric monument in Wiltshire, staring out of his office window at the site, and so thought that a story about the legends of standing stones – such as those at Avebury – would be fun.

One of the requirements laid down by the production office was to write a serial with some good female roles, while supernatural overtones were also requested. Commissioned on Thursday 8 December for delivery on Friday 6 January 1978, Fisher delivered his outline for *The Nine Maidens* on time. Williams decided to use *The Nine Maidens* as the third serial of the series, tying in the supernatural story with a broadcast date around Halloween. The scripts for the four-part story were commissioned on Tuesday 10 January under the title *The Stones of Time* for delivery on Monday 20 February. The script commission specified that the 'umbrella theme' was the property of the BBC.

The title *The Stones of Time* came from

Connections: Doctor to serve

- ▶ Inviting Romana to venture outside the TARDIS, the Doctor asks, "Anyone for tennis?" Frequently used in popular culture, the origin of the phrase is probably George Bernard Shaw's 1910 play *Misalliance* in

which a character asks, "Anybody on for a game of tennis?"



an idea that each of the six stories in the 1978/9 would have titles in the same format, eg *The 'Something' of Time*, to emphasise the umbrella theme. By the time the scripts were delivered on Tuesday 7 March, the title was *The Stones of Blood*.

The script drew heavily on Fisher's research into the legends of stone circles around Britain. Myths surrounding stone circles include those at Old Radnor





which supposedly travel to a nearby pool to drink; Long Meg and her daughters which are meant to be witches turned to stone; and even tales of stones giving off heartbeats. Sacrificial altars were made of stone as it was believed that the blood soaking into them would give them life. Many circles have a tradition whereby it is supposedly impossible to count the stones twice and arrive at the same number. Another popular concept is that stone circles marked gateways to other worlds.

Connections: Little sisters

▶ When Romana asks if the Convent of the Little Sisters of Saint Gudula still exists, Emilia tells her that it doesn't, thanks to Henry VIII. King Henry VIII (1491-1547) initiated the Dissolution of the Monasteries which disbanded Catholic monasteries, priories, convents and friaries.



Professor Rumford

The script described Professor Rumford as 'a small, intense lady academic with a touch of the "jolly hockey sticks" about her' while De Vries (named after the American novelist Peter

Below:
Lady in red.



Connections: Doctor calling

▶ The Doctor uses what appears to be a dog whistle to summon K9 from the TARDIS, as he had first done in *The Ribos Operation* [1978 - see Volume 28]. It's doubtful that the Doctor's whistle functions like a normal dog whistle as when Professor Rumford asks, "That's one of those high frequency whistles, isn't it?" the Doctor replies, "Something like that."



Right:
K9 undergoes surgery.

Below:
The Doctor is due to be sacrificed.

De Vries) was 'totally bald, but with a neat beard and moustache'. The eighteenth-century portrait artist Allan Ramsay was referred to, as was Heinrich Schliemann who conducted the excavation of Troy in 1871; the Doctor has also visited Troy in *The Myth Makers* [1965 - see Volume 6]. The script's references to Dr Thomas Borlase were drawn from both the eighteenth-century Cornish antiquarian William Borlase and the Reverend Thomas Price, a nineteenth-century Welsh historian.

Very little editing of Fisher's scripts was required as Read and Fisher had already thoroughly discussed concepts such as hyperspace and the Megara. As a result of some of the explanatory dialogue about the Key to Time being cut from Part One of the first story in the series, *The Ribos Operation* [1978 - see Volume 28], Read added some extra dialogue in Part One which reiterated the nature of the quest for new viewers.



No exact date for the setting of the serial was specified - the BBC publicity documentation issued for *The Stones of Blood* simply described it as 'present-day Earth'. The exact setting as given in the script is a stone circle situated in Cornwall, historically part of Damnonium.

Celtic mythology

Fisher's script had the Doctor referring to the ogres Gog and Magog, two giants from Celtic mythology, and also to John Aubrey, a seventeenth-century antiquarian who incorrectly believed Stonehenge to be a Druidic temple. The name Cailleach hailed from a Scots/Gaelic



word meaning 'old woman', and there was also a figure known as the Cailleach Bheur, a hag known as the goddess of winter to whom standing stones were sacred – to the extent that she became one. The names Lady Morgana Montcalm and Vivien Fay possibly hail from Morgan le Fay, the enchantress who was able to turn herself to stone in the legends of King Arthur, and Camara was a Brazilian theologian of the twentieth century. Morrigan – another name for the Cailleach – came from Morrigan, the Celtic goddess of battles who also appeared as a raven or a crow. As with all his villainesses, Fisher based Vivien Fay on one of his aunts whom he had disliked so much in his youth, thinking of inventive ways to kill them off.



Above: Romana explores the countryside.

The Megara were described as 'two shining globes – about the size of beach balls. They float in mid air.' The two biomachines sometimes spoke in unison in the script – an idea dropped for production – and in stage directions were designated Megara 1 (the younger voice performed) and Megara 2 (the older voice). For the truth assessor used on Romana and Cessair of Diplos in Part Four, the script indicated 'one of the Megara snakes out a metallic arm which clamps itself onto Romana's arm or head'. Romana's full name was erroneously spelt Romanadveratrelundar (as opposed to Romanadvoratrelundar) throughout the script.

Read's additions introduced continuity references to *The Pirate Planet* [1978 – see page 6] concerning the transformation of the planet Calufrax into the second segment of the Key to Time. On Tuesday 25 April 1978 Williams' superior, Graeme MacDonald, sent a memo to Williams regarding the first two scripts; he noted that this was a 'good serial' but

Connections: Portrait of a Lady



▶ In the cellar of De Vries' house, the Doctor discovers a portrait of Lady Morgana Montcalm (née Cessair of Diplos) painted by Allan Ramsay. A prominent Scottish portrait-painter, Ramsay (1713-1784) was the portrait artist of choice in London from 1740 to the mid-1750s.

Connections: Fixtures and fittings

Romana asks the Doctor if the TARDIS is fitted with a molecular stabiliser, and the Doctor tells her that is as "all Type 40s were". The Doctor's TARDIS was first identified as an outdated Type 40 model in *The Deadly Assassin* [1976 - see Volume 26].



Right:

Romana and Emilia take a stroll together.

Far right:

Cessair of Diplos in her true form...

Below right

...and as the Cailleach.

Connections: Hideaway

The Doctor discovers a priest hole in De Vries' house. Priest holes were concealed spaces built into Catholic houses in England during the period when Catholics were persecuted by the authorities following the Dissolution of the Monasteries. A priest was able to hide in a priest hole to avoid detection when houses were searched.



Part Two was better than Part One. About the proposed goat sacrifice, he warned, 'It could cause a lot of concern for children, adults and me.'

The director assigned to the serial was Darrol Blake who had previously directed episodes of *Paul Temple*, *Doomwatch*, *Ace of Wands*, *Rainbow*, *The Tomorrow People* and *Emmerdale Farm*. After going freelance, Blake worked with Williams on *The Regiment* and, after some time directing in theatre, was offered Fisher's script

to direct. This meant Blake having to learn about the new television technology developed since he had left the television industry. Graham Williams requested that Blake be booked to direct *The Stones of Blood* from Monday 24 April to Friday 18 August.

The rest of the principal production team included designer John Stout, visual effects designer Mat Irvine, costume

designer Rupert Jarvis and make-up designer Ann Briggs. Stout had previously been a design assistant on *The Dalek Invasion of Earth* [1964 - see Volume 4], Jarvis had worked on *Underworld* [1978 - see Volume 28], Irvine had graduated to designer with *The Face of Evil* [1977 - see Volume 26] and Briggs had been in charge of make-up on *The Seeds of Doom* [1976 - see Volume 25] and *The Robots of Death* [1977 - see Volume 26].

The silicon-based rock monsters in Fisher's script,



the Ogri (a corruption of the word Ogre), were originally supposed to 'walk' - the script contained directions such as 'one of the Ogri steps forward'. The script suggests that they were humanoid pieces of rock which only looked like stones when static, killing their victims with a vicious bear-hug to extract the blood. As pre-production meetings began in late April, Irvine suggested that the Ogri could be created as large rubber suits housing actors; he was deeply sceptical about the notion of the 'walking' stones. An initial design was created in conjunction with Jarvis, but the idea was vetoed by Blake who opted instead for stone props, thus saving on hiring actors to operate them. Blake also suggested that the stone props should throb with an inner light. While the props were difficult to work with, the savings

enabled the addition of a new scene to Part Three in which two campers were killed by an Ogri.

Blake cast Beatrix Lehmann as Professor Emilia Rumford. A classical actress, writer and the first female Equity president, Lehmann loved dogs and wanted to know all about K9. She got on very well with Leeson and Baker, and gave Leeson a classic and valuable camera – a 1936 Leica which she had been given by Sir Ralph Richardson – as a gift when she noticed his passion for photography during the location recordings.

Vivien Fay

The role of Vivien Fay was offered to Honor Blackman, who lived close to Blake; Blackman turned it down as she realised that Beatrix Lehmann would have all the fun as Professor Rumford. It was rumoured that Williams wanted Molly Parkin – the innovator of *Nova* magazine – as Vivien Fay. Maria Aitken was also considered for the role, but the part was eventually taken by Susan Engel who had worked at the Royal Court and with the National Theatre and was a friend of Blake's wife, actress Anne Cunningham. ■



Production

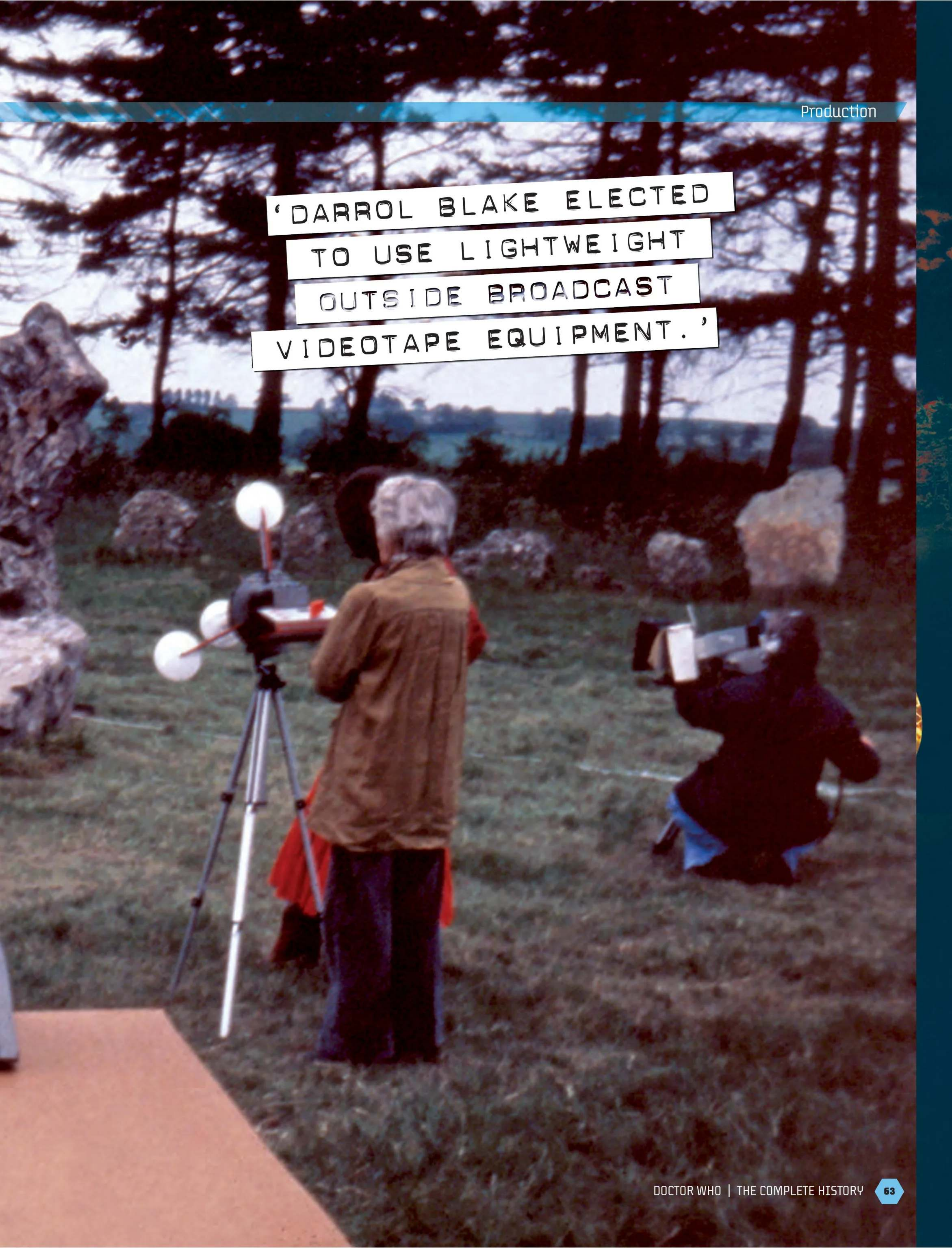
A week after studio recording was completed on *The Pirate Planet*, rehearsals for the outdoor material on *The Stones of Blood* were held on Sunday 11 June.

For the scenes at the end of Part One, Tom Baker refused to appear in shot as the fake Doctor who lures Romana towards the cliff-edge and pushes her off it, as indicated in the script. He did not want the Doctor to appear threatening for the younger audience. He instead suggested to Blake that only his voice should be heard. Baker also asked for, and received, a longer

scarf which had been created by joining two together.

For the location work, Darrol Blake decided to use lightweight Outside Broadcast videotape equipment instead of 16mm film to allow better integration with certain 'outdoor' sequences which he scheduled for studio. The production team was based at Chipping

'DARROL BLAKE ELECTED
TO USE LIGHTWEIGHT
OUTSIDE BROADCAST
VIDEOTAPE EQUIPMENT.'



THE STONES OF BLOOD

STORY 100

Right:
Stoned
to death.

Norton in Oxfordshire for four days of OB recording from Monday 12 to Thursday 15 June, requiring the regular cast of Tom Baker, Mary Tamm and John Leeson as well as Lehmann and Engel. Blake was familiar with the area from visits to his in-laws. Mary Tamm drove out to the location with Susan Engel, who was also familiar with the area.

Monday was spent at The Manor, one of the Jacobean buildings of Reed College of Accountancy at the village of Little Compton near Moreton-in-Marsh. This featured as the Hall, Leonard De Vries' home in Parts One to Three. Filming took place during the day but a dark filter to suggest night-time was used on the camera for the Doctor and K9's arrival in Part Two and for the pursuit of the Doctor and Emilia by an Ogri in Part Three. Visual effects assistant Roger Perkins made three full-size Ogri in translucent fibreglass, and visual effects designer Mat Irvine decided that they should be internally illuminated. When required to move, the props were

Below:
An Ogri prop
is about to be
toppled from
its perch.



pulled along on trays mounted on wooden runways. A prop gate was also made for the stone to crash through in Part Three.

Tuesday 13 was devoted to all the sequences set at the stone circle of the Nine Travellers; these were part of the Rollright Stones, located three miles to the north of Chipping Norton. Also known as The King's Men, the circle is a Bronze Age structure from around 2500 BC which, legend has it, was an army turned to stone by a witch. The Rollright Stones were known to Blake, who had lived close to the site some years earlier and had visited them with his wife and her family in the late 1960s. An agreement was made with the landowner to use the circle, and the nearby A34 road was closed while recording took place. Extra expanded polystyrene stones and the altar were added by Stout's team. The additional stones caused confusion for a school party which had arrived to count the stones as part of a project; Baker happily chatted to the children when the schedule permitted and had sweets and postcards ready to give to the youngsters, aware of his status as a television hero. Tamm had an interest in stone circles and so was delighted to be

recording at the location, even if it was very cold and the cast needed hot water bottles to keep warm.

Another of Irvine's assistants, Perry Brahan, created the Doctor's tripod mounted beam machine – complete with working LED display – of which a wrecked version was also needed for some scenes in Part Four.

When characters vanished in to hyperspace or returned to the circle, a roll-back-and-mix effect was used. The final scene required Susan Engel to wear silver make-up as Cessair of Diplos on her face, neck and arms (she wore a bald cap over her hair which was hidden under a silver scarf), an aspect not suggested in Fisher's script. Roll-back-and-mix was also used to turn Cessair into a prop stone.

A photocall was also conducted on this day, featuring Lehman at the stones, and Baker, Tamm and the K9 prop with the TARDIS. The *Oxford Times* covered

the OB recording and took photographs of Baker fooling around with the prop stones and one of the bicycles.

On a rare location shoot for the series, Leeson delivered his lines from the OB scanner van and was on talkback with the cast and crew; Blake also remained largely in the van, relaying his instructions via his assistant director to the cast. Since both Baker and Leeson did the crossword in *The Times* when not needed on set, on one occasion it appeared that Baker and K9 were doing the crossword together since the star was sitting with the prop dog, discussing that day's clues with Leeson over the radio link and having Leeson respond in K9's voice.

Cliff-edge scenes

One of the OB sequences on the serial had Tamm wearing the wrong costume which meant that she had to go and change while the crew waited to record the scene. For the shots of K9 firing at the Ogri, the prop was tilted upwards on a bag of peat. For the final scene in which the Doctor had to tug the pendant away from Cessair's neck, the clasp on the necklace refused to break, causing Baker to tug Engel's neck quite painfully.

Overnight, the students at Reed College stole the TARDIS prop as a prank and hid it down the road in a quarry. With the police box recovered, the exterior TARDIS scenes for Parts One, Two and Four were recorded first on Wednesday 14, the same day on which the sequences requiring trained crows were also taped for the scenes at the stones in Part One and of Romana leaving the TARDIS in Part Two. As usual, the dematerialisation

Connections: Stone vampires

▶ The Ogri are revealed to live off blood, or more specifically globulin – one of the three families of major blood proteins which, in humans, are produced in the liver and by the immune system.



Left:
The Doctor
chills out
with K9.

of the police box at the end of the serial was achieved by roll-back-and-mix. The location for the TARDIS landing site was close to Little Rollright Quarry, with the surrounding fields also appearing as the moorland in Parts One to Three. For the sequence of K9 moving along in Part Two, the dog was helped to traverse the moorland by Irvine and assistants Brahan, Perkins and Bill Pearson, who pulled the prop on nylon threads and placed it on a trolley arrangement. The rest of Wednesday and Thursday was spent in Little Rollright Quarry, recording the cliff-edge scenes. The quarry was some distance away from the stone circle, and offered a seven-metre drop suitable for the precipice. Stuntwoman Roberta Gibbs doubled for Tamm in the shots of Romana falling and hanging onto the cliff in Parts One and Two, wearing a hidden body

harness when suspended over the drop. A strong prop scarf with a concealed rope was used for the rescue of Romana in Part Two. Day-for-night recording was again used on several of the clifftop scenes for Parts Two and Three as dusk fell. When the Ogri toppled over the cliff-edge, Irvine arranged for the leads powering its internal light to break as it fell from the trolley. OB recording was completed half a day early, meaning the standby day of Friday 16 was not required, and the crew returned to London.

Rehearsals at Acton for the studio sessions commenced from Friday 23 June to Saturday 1 July, with actors Nicholas McArdle, American-born Elaine Ives-Cameron, James Murray (the son of DJ Pete Murray) and Shirin Taylor required for the first block along with the Druid extras. During rehearsals for the serial,

Below:

How Romana laughed as Professor Rumford catapulted her in to hyperspace.





Baker found himself chastised by Beatrix Lehmann for changing his lines.

Read asked Fisher to include a scene (apparently suggested by Baker, Tamm and Leeson to Read in the BBC bar) showing the Doctor and his companions celebrating the Time Lord's birthday, since the serial's transmission would more or less coincide with the show's 15th anniversary in November 1978. It was also later realised that the story would be the 100th *Doctor Who* serial broadcast. The scene was fleshed out further by Blake and the regular cast when Part One was found to run under-time at the readthrough.

On Friday 30 June, Leeson was booked to work on the remaining serials of the season.

The Orgi

The first studio session was in TC3 at the BBC's Television Centre on Monday 3 and Tuesday 4 July with rehearse/record periods from 2.30pm to 5.30pm and from 7.30pm to 10pm. This session covered all the scenes set at the Hall and at the smaller reproduction of the stone circle built in studio from some of the polystyrene elements used on location for the nighttime scenes. Also recorded was the scene with the two campers in Part Three on a small moorland set, and CSO scenes at the clifftop in Part Two.

The Orgi were pushed along in studio by Irvine or one of his assistants just out of shot, although for one shot in the cellar, an assistant is visible on screen. Part of the Hall set was rigged to collapse in Part Two as the Orgi crashed through the French windows. A lightweight K9 prop was used for the sequence in Part Two where the Doctor and Romana pick it up and carry it. This had been constructed for use in the preceding serial, *The Pirate Planet*. The three portraits found by the Doctor and Emilia in the priest's hole showing Lady Montcalm, Mrs Trefusis and Señora Camara were all based on photographs taken of Susan Engel, and were painted by John Stout. Part of the archway of this set was also designed to crumble on cue as an Orgi attempted to enter. A BBC photocall was held on the first studio day for several scenes set in De Vries' home and also of Engel in her Cailleach outfit – a feathered cloak, a bird's mask and a pair of taloned gloves.



Connections: Druidic lore

▶ Deliberately baiting De Vries, the Doctor attempts to cast doubt on the authenticity of Druids, claiming that he "always thought that Druidism was founded by John Aubrey in the seventeenth century as a joke". Aubrey (1626-1697) compiled an archaeological work entitled *Monumenta Britannica* in which he claimed that ancient stone circles, such as Avebury and Stonehenge, were Druidic temples.



Above, left:

Tom Baker and Beatrix Lehmann share a smile.

Left:

Vivien is spitting feathers at the Doctor.

Connections: Justice

▶ The Megara were named after Megaera, one of the three furies in Greek mythology. Megaera was the cause of jealousy and envy and punished people who committed crimes – particularly those of marital infidelity.



A small model of the circle made by Perkins was used for establishing shots seen in Parts One and Two as it had not been possible to get the required long shots on location. To avoid having a vehicle in the studio, the sound effect of a car departing was later dubbed into Part Two to indicate the escape of the Druids after their attempted

sacrifice of the Doctor. At the end of Part Two, inlay was used to add the swirling blue vortex effect over Romana as she was spirited away into hyperspace – the image generated by a rotating disc swirling around a tube of water to create the spiral. Vivien Fay's wand was built by Charles Lumb with flashing lights running down its shaft, powered from a hidden battery pack inside the Cailleach costume. The set had a hidden circle of flammable material to create a ring of fire around Vivien Fay in Part Three. Further pyrotechnics caused

Below:

Tom Baker and Mary Tamm rehearse on the TARDIS control room set in studio.

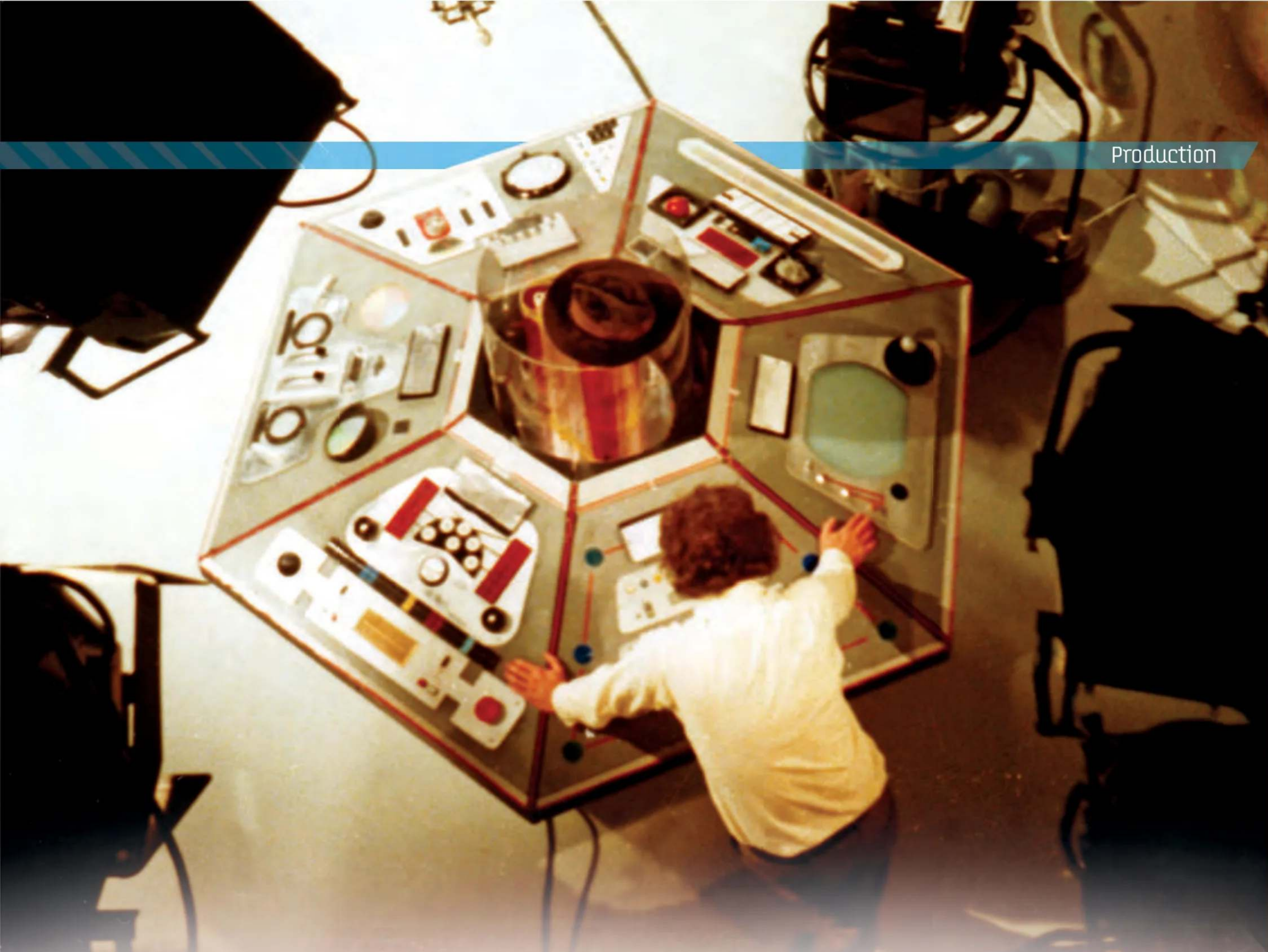


the beam machine's partial explosion. The Doctor's comment about robot dogs being all the rage in Trentham, New Jersey was suggested by American actress Elaine Ives-Cameron. The beam machine used in the studio was a different prop to that used on location.

World Backgrounds supplied colour 35mm film footage of the clouds passing across a moonlit night sky (seen in Part One during the Druidic ceremony), waves crashing on rocks (seen in Parts One to Three), and a sea horizon (seen in Part Two). Part Two also used 16mm film footage of waves crashing on rocks from the BBC Film Library. Much of this was played in on a blue CSO screen positioned behind Tamm to depict Romana hanging above the shoreline, with the horizon shot CSO'd behind the clifftop scene in Part Two as the Doctor rescues her. Blake was delighted to find 35mm film footage of lights disappearing into the sea from World Background which he used for the Ogri's demise in Part Three. The footage was apparently originally filmed for an episode of *UFO*.

Birthday scene

Rehearsals for the second block ran from Thursday 6 to Saturday 15 July, and saw Baker, Tamm, Leeson, Lehmann and Engel joined by Gerald Cross and David McAlister, the two Megara voices. During rehearsals, the sentence passed on Cessair of Diplos by Megara 2 was rewritten to remove extraneous detail and to cut down on references to the death sentence. The accusations originally included “illegal delay of hyperspace vessel, the property of the Zaran Federation, for which the penalty is death or imprisonment for one thousand years” and “theft of the Great Seal of Diplos, the



property of Xante of Ordan, for which the penalty is death or imprisonment for not less than two thousand years” and “guilty of mass murder for which the penalty is death”.

During rehearsals, Williams heard about the inserted birthday scene and requested the sequence be removed, considering it both self-indulgent and inappropriate as it potentially asked the question of where little Time Lords came from. He was also concerned that the candles on the cake might be a fire risk in the studio, and told Blake that the Doctor should not be seen to eat anything as that would imply that he also used the toilet. Blake was disappointed by the decision as he had ordered a special cake to be baked for the recording.

As rehearsed, the scene continued from the entrance into the control room of Romana in her new outfit in Part One

– Romana’s insistence that the Doctor should not enter the limbo area covering the fact that she and K9 were still erecting the decorations. As the Doctor entered, he saw K9 at a table of party food with a huge birthday cake. K9 sang *Happy Birthday* out of tune, Romana opened the fridge and took out the Doctor’s present – this turned out to be a new scarf identical to his old one. “Gosh, just what I needed,” commented the Doctor. “If only the Guardian could see us now.” This slip brought Romana to question the Doctor about their quest, in dialogue which Williams transferred to the next scene (apart from Romana’s comment that all Time Lords know about the Guardians). There was also

Above:
A bird’s-eye
view of
the TARDIS
console.

Connections: Banished giants

▶ The Doctor implies that the Ogri were known in British mythology as the giants Gog and Magog. The first king of Britain expelled the giants who, like one of the Ogri here, were hurled over a cliff in Cornwall.





Above:
Surveying
the stones.

some dialogue in which Romana chided the Doctor about spoiling K9 before the TARDIS lands. Some new dialogue was written involving the White Guardian's voice and recorded by Gerald Cross on his studio day. Since this amendment was so late in the day, Cross was not credited with this role in the closing credits, although he was listed in *Radio Times*.

The second studio session was also in TC3 and ran from Sunday 16 to Tuesday 18 July, again with rehearse/record periods each afternoon/evening. Taping on the Sunday involved all the scenes which required either Engel in her silver make-up or the Megara, starting with the insert shot of Vivien Fay looking in at the imprisoned Romana in Part Three. For the sequences on the hyperspace vessel,

the sound team placed microphones underneath the raised rostrum flooring to capture the performers' footsteps and so avoid the need for post-sync work. After this, the scene of the Doctor and Romana releasing the Megara was recorded, followed by all the Megara scenes for Parts Three and Four. For the brief appearance of a Wirrn (seen dead in one of the compartments and referred to as 'Wirran' in the script), a costume made for *The Ark in Space* [1975 – see Volume 22] earlier was reused, and a copyright payment was made to that serial's writer, Robert Holmes. Blake had hoped that some other old monsters could appear on the prison ship depending on which costumes existed in storage and what clearance fees could be allowed. A Sea Devil (from *The Sea Devils* [1972 – see Volume 18]) was meant to be featured and their creator, Malcolm Hulke, was also paid a copyright fee, although it did not appear in the finished episode. Silver plastic sheeting was used to reflect light behind the windows of the hyperspace vessel.

The Megara

Fisher had originally envisaged the Megara as looking mechanical, but this was an image that Williams wanted to get away from. Blake changed the idea of the Megara being two steel balls because he felt it was too similar to something from *Star Wars* and opted for a helix of lights. The Megara were puppets operated by John Thirtle and Angie Passmore of the Playboard Puppet Theatre, with whom Blake had worked on the preschool series *Rainbow*. Both were dressed in black clothes and wore black hoods to stand against a black set which meant that only the illuminated Megara would be inlaid into the main

Connections: Singing the Blues

▶ The Doctor's comment about De Vries being a very worried man echoes the folk song *Worried Man Blues* recorded by Woody Guthrie in 1940:

"It takes a worried man to sing a worried song."



'THE REFERENCES TO ROMANA AS
"MISS DVORATRELUNDAR" WERE
AD-LIBBED.'

picture – Thirtle and Passmore watching the composite shots on special reversed monitors. The two justice machines built by Charles Lumb consisted of one central light at the end of a rod which flashed in time to the electronically modulated voice of the actor, with a helix of smaller lights surrounding it. For the speeded-up Megara dialogue in Part Four, Cross and McAlister ad-libbed talking rubbish to each other on the set which was then played back at high speed. The Megara dialogue was delivered by Cross and McAlister from the cottage set, while the puppeteers stood on the black drapes of the TARDIS limbo set. Baker was not impressed with the Megara props and felt that they looked cheap, and he and Engel laughed at the ‘Tinkerbells’.

Inlay was again used for the vortex seen for the hyperspace transfer scenes. During the trial, the references to Romana as

“Miss Dvoratrelundar” were ad-libbed, with the recording scripts reading “Miss Romana”. Likewise, Baker amended a plea to the Megara, in which he asked for “a last cigarette”, to “a last toffee apple”. In one shot, Engel’s robe had to be carefully arranged to cover her feet since – as a studio visitor pointed out – these had not been painted silver.

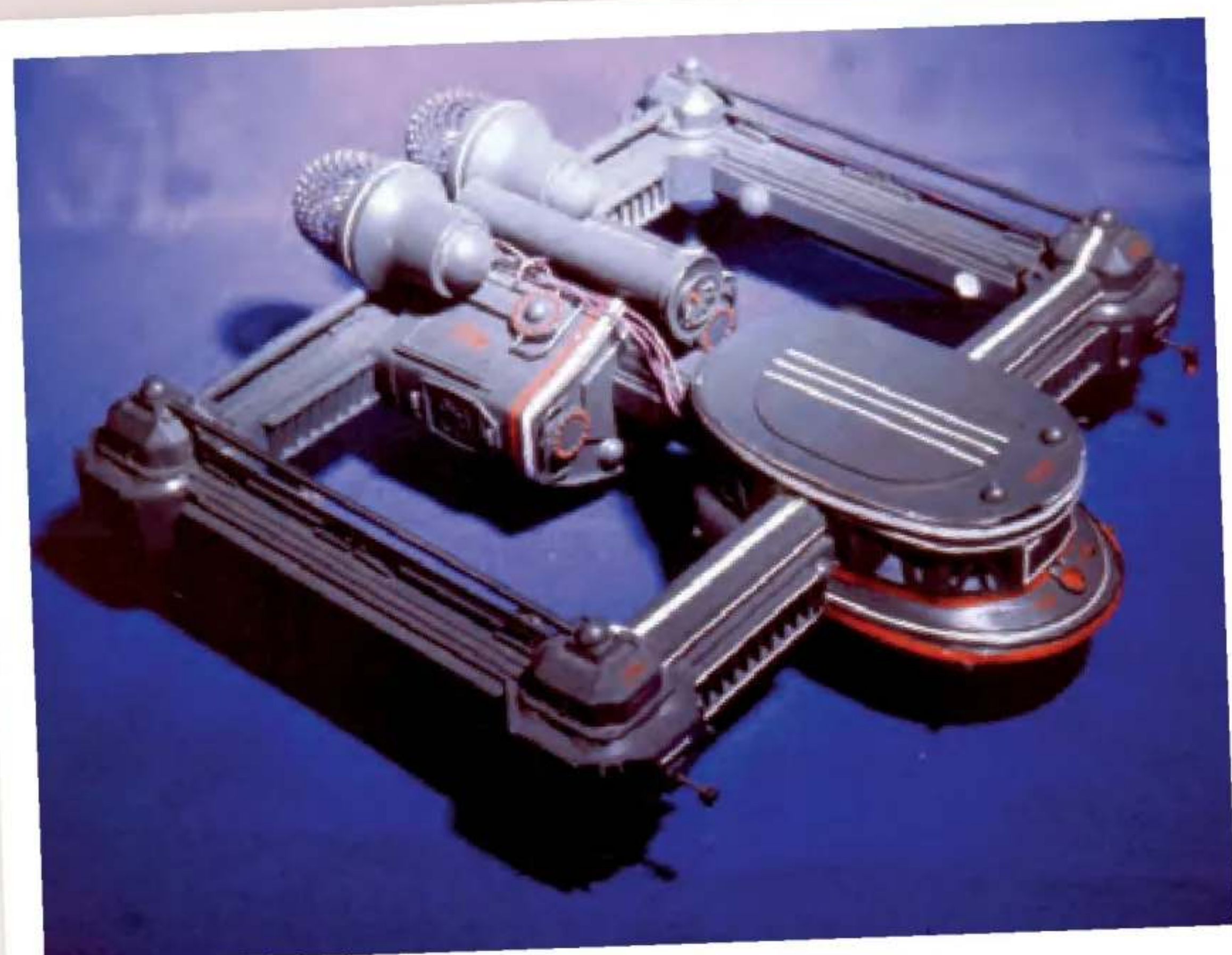
As the recording day overran, a plan to play back three OB sequences from Part Four into studio (so that the transfer vortex effect of the Megara lights could be inlaid into them) was abandoned.

Monday afternoon was spent on the remaining hyperspace vessel scenes (a set which incorporated some control panels featured in the series *UFO*), starting with the arrival of the Doctor, who in the scripts was supposed to mark his arrival point with his hat as well as the chalk ‘X’. Baker

Below:

Nevermore.





was concerned that the piece of chalk might look like a cigarette. Inlay was again used for the vortex effect, and CSO placed Baker into a window shot of the spaceship model exterior. The prop skeleton found by the Doctor kept on falling out of the door which it was leaning against. For the cell in which Romana was imprisoned, the script suggested she should be with 'the crumbling skeleton of some strange creature'. A prop android body from *The Android Invasion* [1975 – see Volume 24] was eventually used. The scene in which the Doctor and Romana go to study the computer console was recorded mute (as the boom mike could not navigate the set properly), with the pre-recorded dialogue dubbed in later along with the footsteps. Yellow CSO was used to insert the four monitors into the picture, showing different captions standing in the black inlay area. Arranged by Mitch Mitchell, these showed sweeping radar traces and a manually operated card caption graphic of the spaceship above the circle prepared by the BBC Graphics Department.

Irvine's model of the hyperspace ship was mounted against a blue screen to be CSOed onto a hyperspace background for Part Three. The model was made from Plasticard and EMA beams, with additional



model kit elements including parts of an Apollo Lunar Module and an Eagle from *Space: 1999*; it was designed to fit with the sets which had already been made by John Stout's design team. The model was later the subject of a two-minute film item by Robert Symes in his BBC2 programme *The Model World of Robert Symes* (screened on New Year's Day 1979) in which he discussed the creation of model spacecraft and the miniature TARDIS with Irvine.

Above:

Mat Irvine's model of the hyperspace ship, including a larger, more detailed section.

The beam machine

All the scenes at Vivien's home, Rose Cottage in Boscawen, were recorded in the evening. Repairs had been made to the beam machine during the day as part of the globe on the prop had been damaged overnight, and the kitchen doorway was rigged to collapse under the impact of an Ogri in Part Four. Several special effects scenes were also recorded, including the Ogri destroyed by the Megara in Part Four (a bag of rubble tipped onto the floor in close-up), close-up shots of the beam machine, and the crossfade of the hand of Pat, the female

THE STONES OF BLOOD



Above: Searching for the third segment of the Key to Time.

camper, to a skeleton hand in Part Three. Pat's hand seen at the start of this shot in fact belonged to a make-up assistant. The final shot recorded was the model TARDIS in space which opened the serial.

Tuesday was devoted to all the scenes set in the two linked TARDIS sets: the control room and the black limbo area. The TARDIS control console broke down and had to be operated manually by an out-of-vision visual effects technician. Baker enjoyed playing the TARDIS scenes with Tamm in a manner which showed that the Doctor was inexperienced with women. For the first scene, Tamm wore her outfit from *The Pirate Planet* as direct

continuity to the previous serial. The CSO scanner screen in the TARDIS showed a colour telejector slide of some moorlands provided by the BBC Stills Library. Tamm changed costumes prior to recording scenes for Parts Two and Four. A set visit took place this day for winners of a 'Design-a-Monster' competition, and the birthday cake, baked for the aborted scene, was handed out around the crew. The final evening was then devoted purely to special effects recording and did not require any actors. This included some of the Megara shots and overlaying special effects onto some of the OB scenes postponed from Sunday. ■

PRODUCTION

Mon 12 Jun 78 Reed College, Little Compton, Warks (Ext De Vries' House)
Tue 13 Jun 78 The King's Men, Rollright Stones, Oxon (Ext Stone Circle)
Wed 14 Jun 78 Field, Manor Farm, Little Rollright, Oxon (Moorland; Another Part of Moorland; TARDIS on Moorland)
Thu 15 Jun 78 Little Rollright Quarry,

Little Rollright, Oxon (Cliff; Clifftop)
Fri 16 Jun 78 Standby day
Mon 3 Jul 78 Television Centre Studio 3: Stone Circle, The Moor
Tue 4 Jul 78 Television Centre Studio 3: Altar Room, Hall of De Vries' House, Passage, Cliff
Sun 16 Jul 78 Television Centre Studio 3: Space Vessel Compartment, Space Vessel

Corridor, Space Vessel Control Deck, Megara effects, Guardian voice
Mon 17 Jul 78 Television Centre Studio 3: Space Vessel Control Deck, Space Vessel Compartment, Space Vessel Computer Console, Cottage, Effects sequences
Tue 18 Jul 78 Television Centre Studio 3: TARDIS Control Room, TARDIS Limbo Room, OB Megara effects

Post-production

A gallery day was held from 2pm to 10pm on Friday 21 July in TC1 to add electronic video effects. A red glow was added to the Ogri stones during the Druidic ceremony in Parts One and Two as blood was poured on them, the usual red video beam was added to the picture as K9 fires at the Ogri in Parts Two to Four (along with a red diamond added to the target) and three blue beams were added to the Doctor's beam machine when used in Part Three and the screen bled to red as the campers fell foul of the Ogri. The white truth-assessor beam used on Romana and Cessair by the Megara in Part Four was superimposed, and a blue diamond flash was added as the Megara blast the Doctor and Cessair. The beam was also superimposed on the OB sequence of the Megara turning Cessair to stone. A roll-back-and-mix crossfade was used to show the pendant changing into the segment in the final scene.



Left:

"I used to be a Brown Owl."

Initial editing took place on Saturday 22, Sunday 23, Tuesday 25, Thursday 27 and Friday 28 July. Part Two had no reprise from Part One at all. The end of Part Two was reworked by Blake in editing – the original cliffhanger was the lengthy scene of the Doctor and Emilia in the cellar, ending with the attack by the Ogri. Instead, the scene of Vivien Fay making Romana vanish was brought forward from Part Three. Part Four had very little recap from Part Three and used different camera shots of the cliffhanger, omitting the shot of the hyperspace vessel that had closed the previous episode.

Dudley Simpson

On Saturday 28 October, the same day that Part One was transmitted, Part Two was re-edited for broadcast the following week. A 38-second sequence was removed after Graeme MacDonald expressed concern about the scene showing De Vries and Martha running round the Hall in terror at the thought of the Cailleach taking her revenge, with Martha screaming hysterically.

Left:

Cessair regrets leaving home without a cardigan.



Right:
Romana and
Vivien are
poles apart.

When dubbing some of her lines after the main recording, Engel had German measles which she then passed to Blake just before he went on holiday.

Blake had wanted a distinctly different type of incidental score for the serial, but Williams encouraged him to use Dudley Simpson as usual. Dudley Simpson composed 31 minutes of music for the serial, performed by an eight-piece orchestra using brass, percussion, a keyboard and two cellos. The music recording for the first two episodes took place from 2.30pm to 5.30pm at Lime Grove Studios on Friday 18 August, while a similar afternoon session was held for Parts Three and Four on Wednesday 30 August. Certain electronic touches were added later by the Radiophonic Workshop, and elements of the score for Part Three reused sections of the theme that Simpson had previously devised for the Fourth Doctor as well as taking inspiration from

España Cañi, a paso doble written around 1923 by Pascual Marquina Narro.

During the segments concerning the Key to Time, bells similar to those from the Guardian scene in *The Ribos Operation* were heard. Blake was keen that echoes should be used to increase the atmosphere both in the Hall sets and those of the spaceship. Radiophonic sound effects for the serial were handled by Elizabeth Parker, standing in for Dick Mills who was on holiday and assigned in August. Following a temporary attachment in 1977, Parker had joined the Radiophonic Workshop in January 1978 after working at the BBC as a studio manager following her post-graduate course on electronic music and acoustics. However, due to an oversight, Mills still received the on-screen credit on all four episodes. When K9 was unable to answer Romana's question in Part One, the sound effect of the time scanner from *Image of the Fendahl* [1977 – see Volume 27] was used. ■

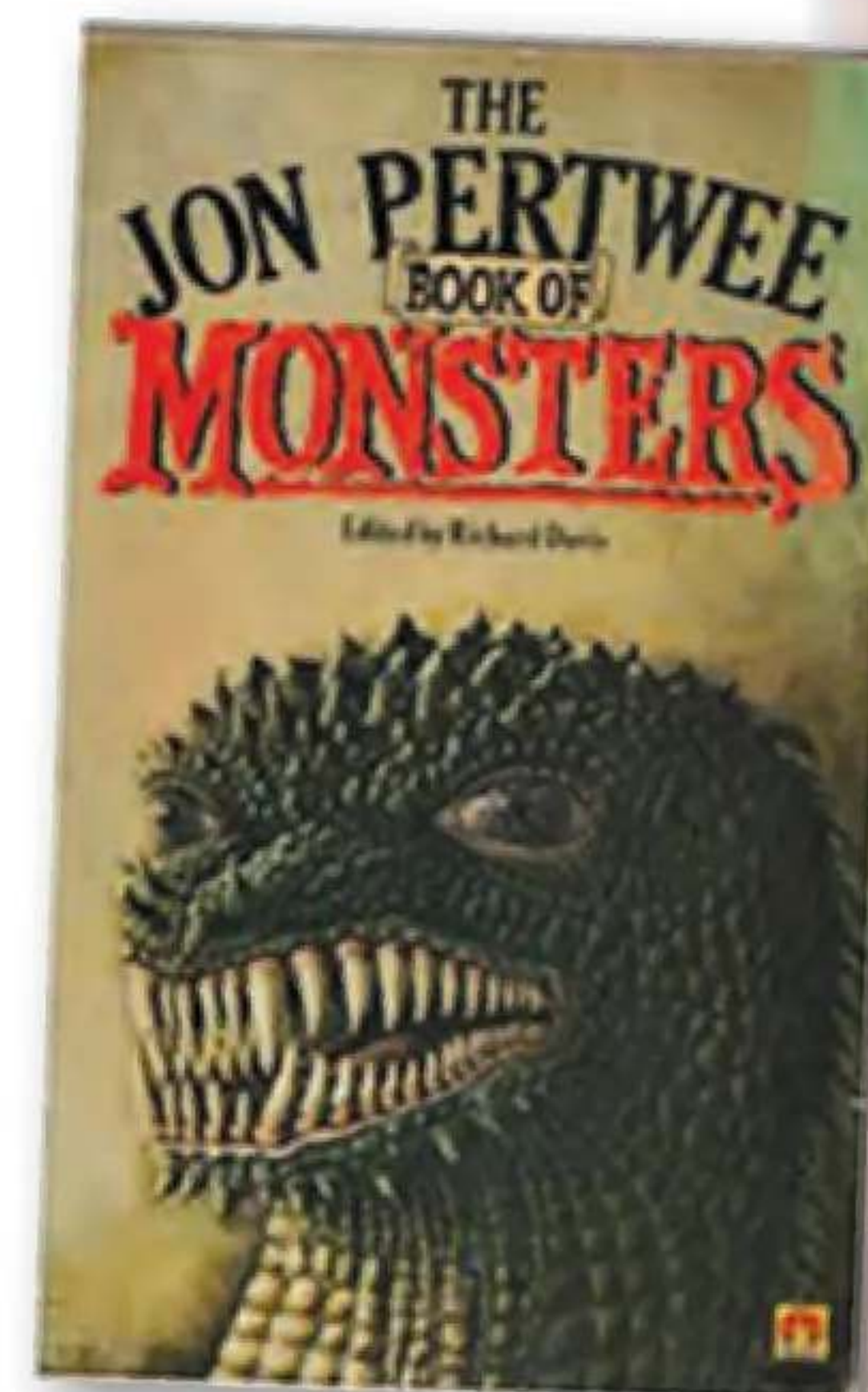
Publicity

- ▶ The Drama Early Warning Synopsis was issued for *The Stones of Blood* on Monday 12 June; at this stage, the broadcast dates were not known. In the promotional material for the serial, the selling points were the storyline which involved myths and legends, guest stars Lehmann and Engel and the fact that K9 could not be used to solve every problem encountered.
- ▶ Composer Dudley Simpson could be heard discussing his work on *Doctor Who* with John Amis on Radio 3's *Music Now* on the evening of Friday 9 June.
- ▶ During broadcast of the serial, Mary Tamm donned her costume from *The Ribos Operation* for an appearance at a primary school in Edinburgh on Tuesday 24 October to emphasise the dangers of fireworks to schoolchildren in advance of Bonfire Night; the *East Fife Mail* covered this on Wednesday 1 November.
- ▶ Tom Baker made a three-day trip to the troubled city of Belfast in Ireland where he visited both Protestant and Catholic schools. This was featured in a filmed report by Patrick Burns on *Scene Around Six*, the BBC Northern Ireland magazine programme, on Thursday 8 June. In costume, Baker had visited Mersey Street Primary School, the local radio studio, another school and a hospital. During his appearances, Baker commented that he would like to



have a pensioner as a companion, and claimed to have a 22-year contract as the Doctor! Baker's visit to Belfast ('a scene of devastation') was covered in the American trade paper *Variety* on Wednesday 21 June.

- ▶ Former Doctor Jon Pertwee was joined by a Dalek operated by John Scott Martin for a chat with Bob Wellings on BBC1's *Nationwide* on Thursday 26 October, promoting *The Jon Pertwee Book of Monsters* published by Methuen.



Above:
Analysing
the density
of the ground.

Broadcast

Right:
BBC Records'
*BBC Space
Themes* LP.

- ▶ “The start of the hundredth adventure for *Doctor Who*,” was how BBC1 continuity introduced Part One of *The Stones of Blood* which was broadcast on BBC1 on Saturdays from 28 October to 18 November 1978. Part One went out at 6.25pm, five minutes later than usual to allow a special programme, *Grease Day USA*, to be broadcast beforehand.
- ▶ The viewing figures for the serial were reasonable and the audience reaction index figure for Part Three was the highest of the series. For the first three weeks, ITV competition consisted of shows such as *The Incredible Hulk* (on LWT), repeats of the sitcom *Doctor on the Go* (on ATV) and *How the West Was Won* (Granada and other regions). Ratings for the final episode were dented slightly by the rescheduling of the heavily criticised variety show *Bruce Forsyth’s Big Night*. At the end of Part Four, a caption showing the Doctor and Romana from *The Ribos Operation* was shown, allowing the continuity announcer to announce *The Androids of Tara* the following week and also promote the BBC Records LP *BBC Space Themes* which included the series’



theme tune and featured the TARDIS on the cover.

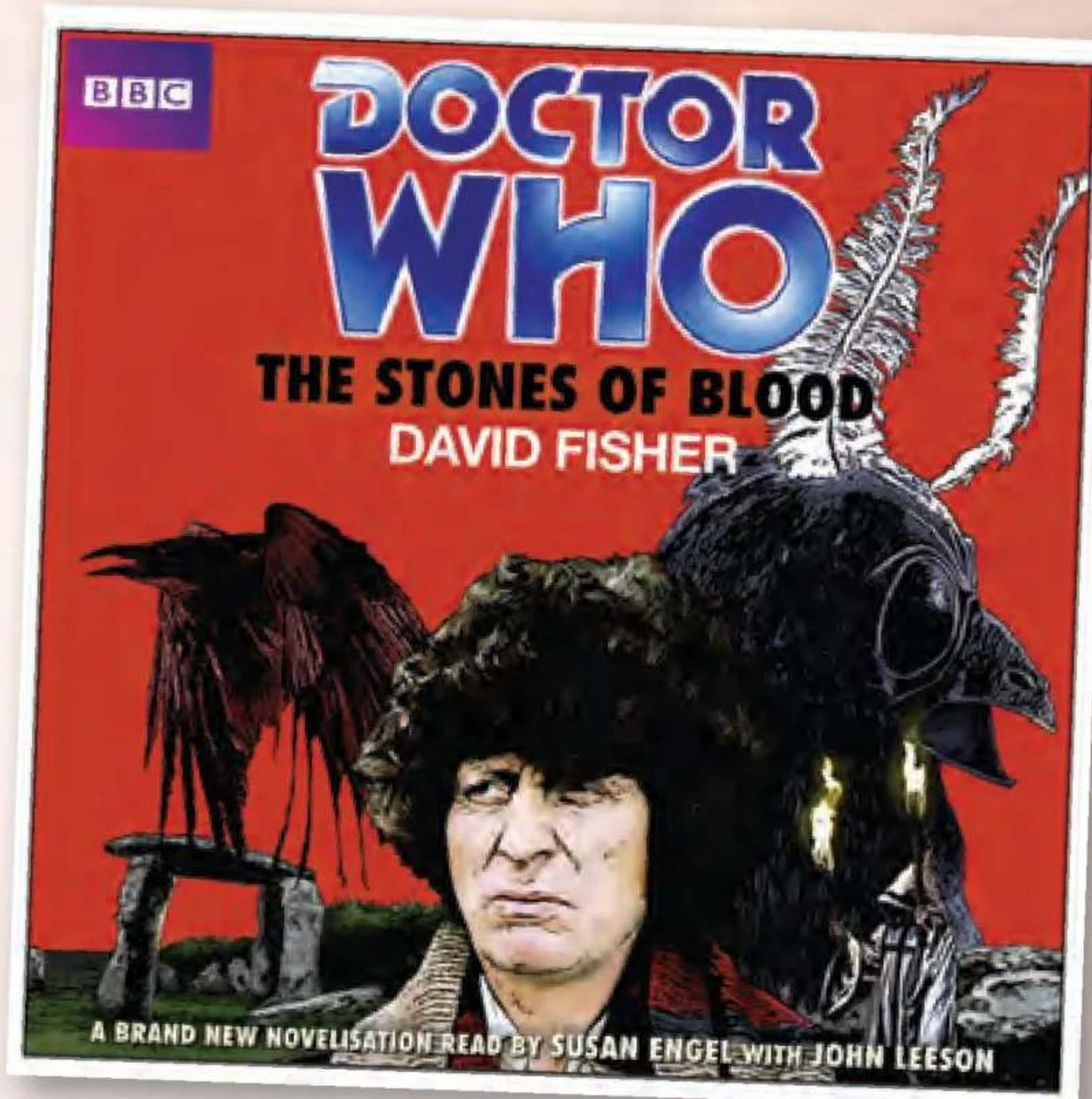
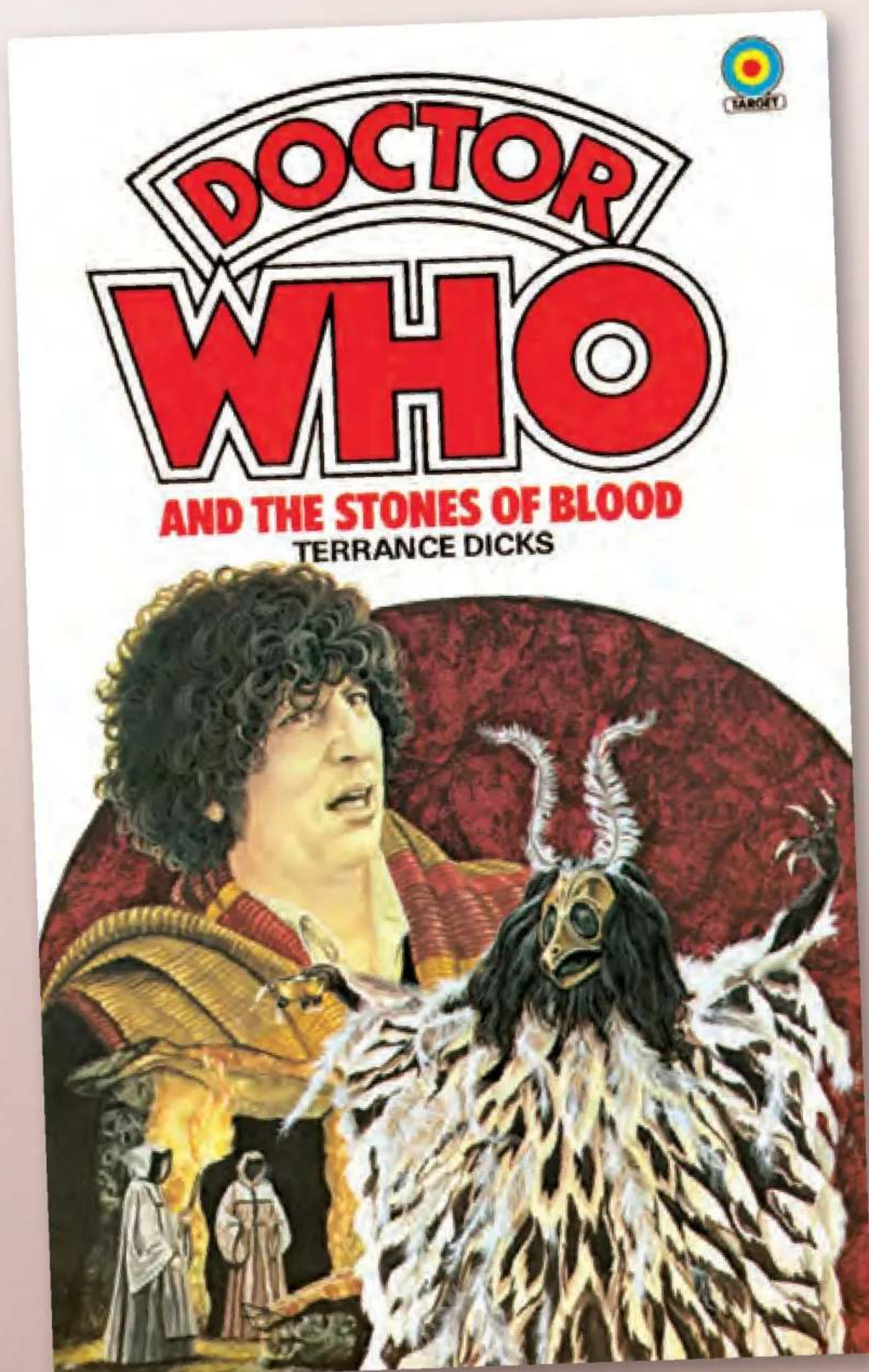
- ▶ The serial was sold to Australia in February 1979 and was broadcast uncut with a ‘G’ rating. In North America, the serial was syndicated by Lionheart in the early 1980s and was also shown as a one hour, 31-minute TV movie. Other territories to acquire the serial for broadcast included Rhodesia, Gibraltar, Brunei and Canada. The serial was broadcast episodically in March 1994 on UK Gold, followed by a compilation repeat from May. BBC Prime screened the story in June/July 1999 and it aired on the Horror Channel from November 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 28 October 1978	6.25-6.50pm	BBC1	24' 20"	8.6M (38th)	-
Part Two	Saturday 4 November 1978	6.20-6.45pm	BBC1	23' 53"	6.6M (75th)	-
Part Three	Saturday 11 November 1978	6.20-6.45pm	BBC1	24' 27"	9.3M (38th)	-
Part Four	Saturday 18 November 1978	6.20-6.45pm	BBC1	23' 07"	7.6M (66th)	67

Merchandise

Doctor Who and the Stones of Blood was novelised by Terrance Dicks and published by WH Allen in hardback and by Target in paperback in March 1980. The adaptation remained faithful to the transmitted serial, although it renamed Professor Rumford as 'Amelia' (rather than 'Emilia'). However, the novelisation also gave rise to the erroneous belief that Professor Rumford addresses the Doctor as "Cornish Fougous", an archaeologist, when in fact she is referring to fogous in Cornwall – a fogou being an Iron Age subterranean chamber. *Doctor Who – the Stones of Blood*,



Left: Ben Willsher's cover for the audio book of David Fisher's new adaptation of his own story.

a new adaptation of the story by David Fisher, read by Susan Engel and John Leeson, was published as a talking book by AudioGO in May 2011 and was available to buy on CD and to download.

VHS and DVD

The video release of *The Stones of Blood* came in May 1995. The VHS release used the first edit of Part Two which included the deleted 38-second sequence of Martha and De Vries at the Hall which had been removed just prior to transmission.

The Stones of Blood was initially released as a Region 1 DVD in October 2002 as part of *The Key to Time* box set. This included a commentary by Mary Tamm and Darrol Blake recorded at 4MC on Tuesday 14 May 2002. The DVD release included the broadcast version of Part Two. The serial was subsequently released as a Region 2 DVD as part of *The Key to Time* box set in September 2007. The set was limited to

Left: Original Target novelisation of the story, with a cover illustration by Andrew Skilleter.

THE STONES OF BLOOD

STORY 100



This page:
Video cover by Colin Howard, DVD cover by Clayton Hickman and DVD extras.

15,000 units worldwide. The special features for this release of *The Stones of Blood* included:

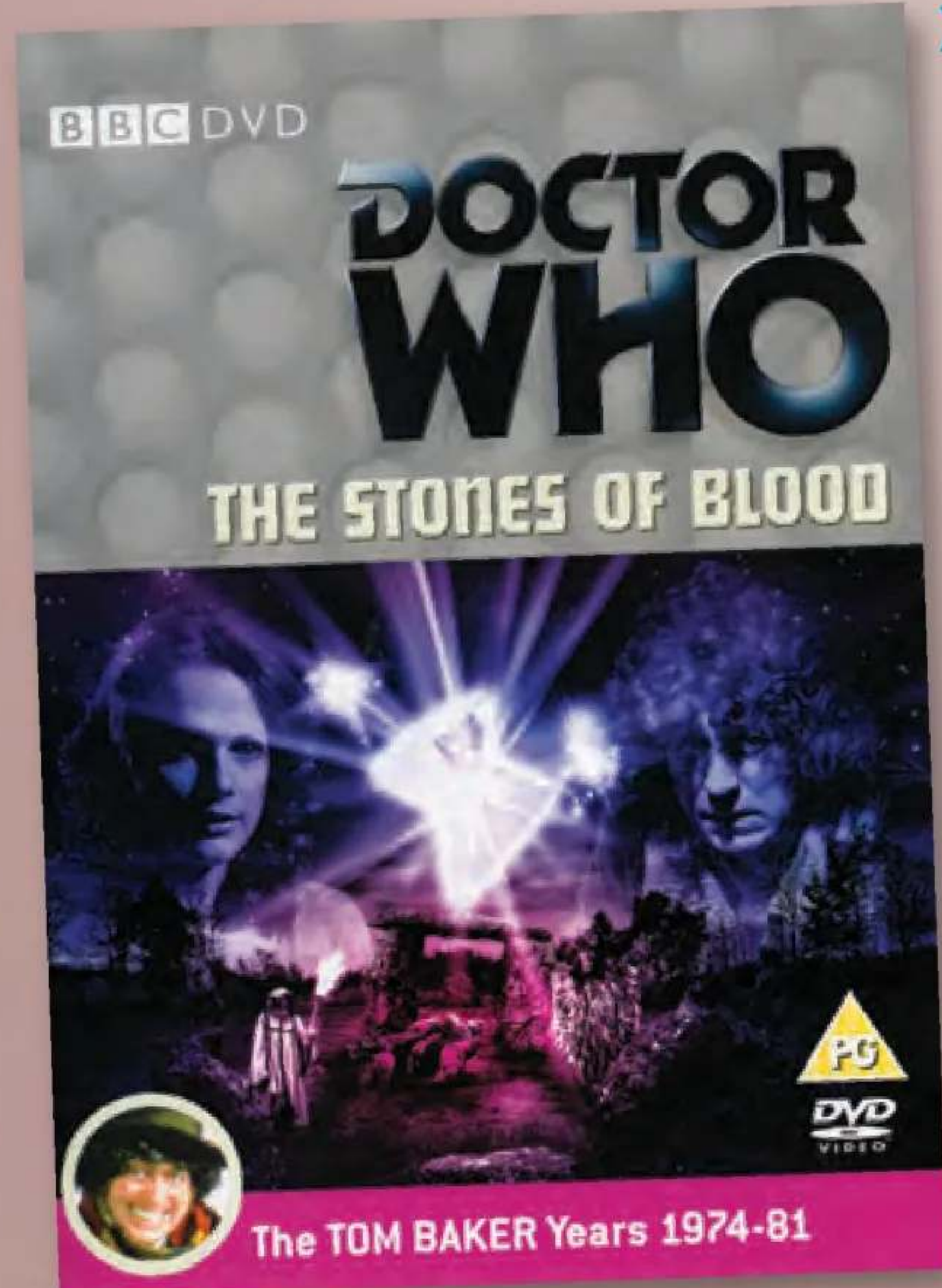
- ▶ **Commentary 1** with Mary Tamm and director Darrol Blake
- ▶ **Commentary 2** with Tom Baker, Mary Tamm, Susan Engel and writer David Fisher
- ▶ **Getting Blood from the Stones** – cast and crew look back at the making of this story
- ▶ **Hammer Horror** – the influences of horror films on *Doctor Who* stories down the years

- ▶ **Stones Free** – Mary Tamm visits the Rollright Stones location used in the story to meet local experts on this ancient stone circle
- ▶ **Deleted Scenes** from Part Two
- ▶ **Continuities** – off-air continuity links from the story's original BBC1 transmission
- ▶ **Model World** – an excerpt from *The Model World of Robert Symes* broadcast Monday 1 January 1979 looks at the model work for this story, with designer Mat Irvine

- ▶ **Blue Peter** – the famous children's show looks back at the history of *Doctor Who* on the show's 15th anniversary, Thursday 23 November 1978

- ▶ **Nationwide** – the BBC1 news magazine programme looks back on 15 years of *Doctor Who* on Wednesday 22 November 1978

- ▶ **Photo gallery**
- ▶ **Coming soon**
- ▶ **Radio Times listings** in Adobe PDF format



- ▶ **Programme subtitles**
- ▶ **Subtitle production notes**

In July 2011, *The Stones of Blood* was included as part of issue 67 of GE Fabbri's *Doctor Who – DVD Files*.

Released on BBC CD in July 1993, *30 Years at the Radiophonic Workshop* included music and sound effects tracks from *Doctor Who*, including two tracks from *The Stones of Blood: An Ogri About* and *Pouring Crystals*.

Miniature metal models of Vivien Fay and the Cailleach were issued by Harlequin in 1999.

In 2011, A4 prints of Andrew Skilleter's cover to the Target novelisation of *The Stones of Blood* were issued. There were remarque prints also available for an additional cost. ■

Cast and credits

CAST

Tom Baker Doctor Who
with
Mary Tamm Romana
John Leeson Voice of K9
Beatrix Lehmann Professor Rumford
Susan Engel Vivien Fay
Nicholas McArdle De Vries [1-2]
Elaine Ives-Cameron Martha [1-2]
Gerald Cross Voice of the Guardian [1]¹
David McAlister, Gerald Cross
..... Megara Voices [3-4]
James Murray, Shirin Taylor Campers [3]

¹ Only credited in *Radio Times*

UNCREDITED

James Muir, Ian Munroe, Maggie Pilleau,
Judy Cowne, Decima Delaney, Mike
Mungarven Druids
Roberta Gibbs Stunt Double for Romana
Eve Barker Double for Pat's Hand
John Thirtle, Angie Passmore
..... Megara Operators



Above:

Preparing to
repair K9.

Left:

Outside
looking in.

CREDITS

Written by David Fisher
Incidental Music by Dudley Simpson
Special Sound: Dick Mills
[actually Elizabeth Parker, uncredited]
Production Unit Manager: John Nathan-Turner
Production Assistant: Carolyn Montagu
OB Lighting: Hubert Cartwright
OB Sound: Vic Godrich
Studio Lighting: Warwick Fielding
Studio Sound: Richard Chubb
Visual Effects Designer: Mat Irvine
Electronic Effects: AJ Mitchell
Videotape Editor: Malcolm Banthorpe
Costume Designer: Rupert Jarvis
Make-up Artist: Ann Briggs
Script Editor: Anthony Read
Designer: John Stout
Producer: Graham Williams
Directed by Darrol Blake
BBC © 1978





Profile

BEATRIX LEHMANN

Professor (Emilia) Rumford

Beatrix Alice Lehmann, known to friends as Peggy, was born 1 July 1903 in Bourne End, Buckinghamshire and raised in Fieldhead, a large house with eight servants.

Her father RC (Rudolph Chambers) Lehmann had been editor of the *Daily News* and was a liberal MP from 1906-10. American mother Alice Marie (née Davis) was sister of playwright Owen Davis.

The third of four children, Beatrix's younger brother John and elder sister Rosamond became noted writers among the famed Bloomsbury Set.

Educated at home, Lehmann trained at RADA and on graduating went into a production of *The Way of the World* (1924, Lyric, Hammersmith).

Her raven hair, hooded eyes and angular bone structure made her a striking presence on the West End stage. She understudied the scandalous American actress Tallulah Bankhead in *The Green Hat* (1925/6, Adelphi, London), *Scotch Mist* (1926, St Martin's) and *They Knew What They Wanted* (1926, St Martin's), but came to prominence in *The Silver Tassie* (1929, Apollo).

She played Emily Brontë in *Wild Decembers* (1933, Apollo), and starred in *The Tudor Wench* (1933/4, Alhambra), *Success Story* (1934, Cambridge Theatre, London) and *Eden End* (1934, Duchess).

Early film roles followed in *The Passing of the Third Floor Back* (1935), comedy *Strangers on Honeymoon* (1936) and thriller *The Rat* (1937).

She was widely acclaimed for theatre production *Mourning Becomes Electra* (1937/8, Westminster Theatre) and, after playing a murderous servant girl in *They Walk Alone* (1939, Shaftesbury Theatre), was mildly typecast as tragic neurotics.

Wartime theatre included *Desire Under the Elms* (1940, Westminster Theatre) and two-hander *Close Quarters* (1940/1, Haymarket Theatre/Apollo).

Briefly retiring from the limelight, Lehmann became president of Equity in 1945. A committed communist, she was already on the board of left-leaning newspaper *The Daily Worker*.

In 1946 she became director/producer of Arts Council's Midland Theatre Company in Coventry. She returned to the stage with Stratford's Shakespeare Memorial Theatre in 1947. She played Isabella in *Measure for Measure*, Portia in *The Merchant of Venice*, Nurse in *Romeo and Juliet* and Viola in *Twelfth Night*. She also starred in *The Damascas Blade* (1950, Bristol Hippodrome), *The Waltz of the Toreadors* (1956, Arts Theatre/Criterion Theatre), *The Birthday Party* (1958, Lyric, Hammersmith) and as Lady Macbeth in *Macbeth* (1958/9, Old Vic).

Film roles in the 1960s ranged from comedy *On the Fiddle* (1961) to *Coriolanus* (1963) (as part of Shakespearian compendium *The Spread of the Eagle* (1963)), taking in *Psyche 59* (1964), *The Spy Who Came in from the Cold* (1966) and *Wonderwall* (1968). She diversified into TV with single plays *The Witch* (1958), *The Cradle Song* (1958), *The Paper Palace* (1961), *The Candidate* (1961), *Linda Came Today* (1962) and *The Ghost Sonata* (1962).

She played a rich American aunt in *The Portrait of a Lady* (1968), was Dr Susan Calvin in *Out of the Unknown* episode *The*

**Left:**

Beatrix Lehmann as Dr Susan Calvin in the *The Prophet*, the last play of the second series of BBC 2's *Out of the Unknown*, broadcast on Sunday 1 January 1967.

Prophet (1967) and guested in *Maigret* (1962), *Dr Finlay's Casebook* (1963), *Compact* (1964), *Z Cars* (1964), *The Expert* (1969) and *Menace* (1970).

Her writer siblings placed Lehmann on the fringes of the bohemian and unconventional Bloomsbury group in the 1930s. She herself was bisexual, and famously said of the happy couple at a wedding: "I've had them both, and I don't think much of either." For the last 15 years of her life she was the partner of actress Shelagh Fraser (Aunt Beru in *Star Wars*).

Lehmann lived with her novelist friend Christopher Isherwood in Berlin in the mid-1930s. He dedicated *Goodbye to Berlin* (1939) to her. Lehmann herself dabbled in fiction and wrote two novels *But Wisdom Lingers* (1932) and *Rumour of Heaven* (1934).

Advancing years compromised available acting work, but Lehmann's latter career provided scene-stealing turns as dotty eccentrics in *Yes, Honestly* (1976), *Just William* (1977) and *Armchair Thriller* serial *The Limbo Connection* (1978). Among her last films was *The Cat and the Canary* (1978), while her final TV appearance came in *Crime and Punishment* (1979).

Her health faltered after opening to excellent notices in *Family Reunion* in spring 1979 at the Royal Exchange, Manchester. Lehmann died 31 July 1979 in Islington, North London, aged 76. ■

**Left:**

As Maria Dmitrievna in the 20-part dramatisation of Leo Tolstoy's classic novel *War and Peace*.



THE ANDROIDS OF TARA

► STORY 101

In their quest for the Key to Time, the Doctor and Romana arrive on the planet Tara. There they discover that the ruthless Count Grendel intends to usurp the rightful heir to the Taran throne by utilising android duplicates.



THE ANDROIDS OF TARA

▶ ST

'MARY TAMM ONLY STARRED IN SIX
STORIES, AND SO HER DUAL ROLE MAKES
THIS THE FIRST ROMANA'S
STAND-OUT ADVENTURE.'

Introduction

In this partwork's introduction to *The Enemy of the World* [1967/8 – see Volume 11] we took a look at how the Doctor has often faced a doppelgänger during the course of the series' run. But it's not just the Doctor who's prone to running into these looky-likeys – his companions have their own fair share of duplicates.

Sometimes this is simply a case of the production team deciding to reuse an actor that they liked. Peter Purves played American tourist Morton Dill in *Flight Through Eternity* – the third episode of *The Chase* [1965 – see Volume 5]. Three weeks later he was back, cast as new companion Steven Taylor in the final episode, *Planet of Decision*. Likewise, 41 years later, Freema Agyeman took on the role of Adeola in *Army of Ghosts* [2006 – see Volume 53] before being swiftly cast as Martha Jones, who became a series regular during 2007. In the latter instance, the resemblance was explained away, by Martha having had an uncannily similar-looking cousin.

It's always more fun, however, when this kind of double trouble serves the plot. *The Androids of Tara* is particularly special because Mary Tamm only starred in six stories, and so her dual role makes this the first Romana's stand-out adventure. Complicating matters further, Tamm doesn't just play Romana and her dead-ringer Princess Strella, she also plays robot duplicates of both.

Romana obviously favours the princess look. At the end of the season, in *The Armageddon Factor* [1979 – see Volume 30], she meets Princess Astra (played by Lalla Ward) and then chooses to copy



Astra's body when she regenerates at the beginning of *Destiny of the Daleks* [1979 – also Volume 30].

We had to wait until *Black Orchid* [1982 – see Volume 35], however – when Nyssa of Traken met the identical Ann Talbot – for another story which, like *The Androids of Tara*, told a tale of mistaken identity. It's a device that surfaced once more when the Rani impersonated the Seventh Doctor's companion Melanie in *Time and the Rani* [1987 – see Volume 43] (although on that occasion, rather than Bonnie Langford doubling up, Rani actress Kate O'Mara did an impression of her).

Much like *The Stones of Blood* and *The Pirate Planet* before that, *The Androids of Tara* hinges on mistaken identity, but in this instance it's a strand that runs through all four episodes, making for one of the most entertaining chapters of the 1978/9 series. ■

Above:
Count Grendel
of Gracht and
his prisoner
Princess Strella.

PART ONE

The Doctor is enjoying a game of chess with K9 when Romana reminds him of their mission to find the Key to Time. She lands the TARDIS at the location of the fourth segment – the planet Tara. She sets off to find the segment while the Doctor goes fishing.

Romana's tracer leads her to a statue, which transforms into the fourth segment. But then she is attacked by a fearsome beast [1] – and rescued by a charming man called Count Grendel. He finds her appearance fascinating and, as she has hurt her ankle, he insists on taking her back to his castle.

The Doctor is accosted by two swordsmen, Farrah and Zadek. [2] When the Doctor mentions that he knows about electronics they enlist his services.

Grendel and Romana ride to Castle Gracht. [3] Grendel carries Romana inside and places her on an operating

table for the attention of Madame Lamia, his surgeon-engineer. Grendel orders her to disassemble Romana so they can cannibalise her for parts.

The Doctor is taken to Prince Reynart's hunting lodge. The Prince offers him a thousand gold pieces in return for mending his android. [4]

Romana asks Lamia about her ankle. Lamia examines it – and is amazed to discover that Romana is real, and not an android as she had assumed! [5]

The Prince explains that he is due to be crowned king tomorrow, and suspects that Grendel will seek to prevent him reaching the coronation and thus forfeit his claim to the crown. The Prince intends to use his android duplicate to create a diversion.

At Grendel's instruction, Lamia sends Romana to sleep.

The Doctor repairs the android Prince, and drinks a toast to the success of the scheme. But the wine is drugged – and the last thing the Doctor sees before falling unconscious is Count Grendel! [6]





PART TWO

Farraah wakes the Doctor, accusing him of being a traitor. Prince Reynart has been kidnapped – but fortunately Grendel didn't take the android, so the Doctor suggests they get the android crowned instead. The Doctor summons K9 from the TARDIS and learns that Romana has failed to return. Zadek warns the Doctor that she might be a prisoner of the Count. [1]

Romana wakes the next day, and Grendel shows her the reason for his interest in her. Down in the dungeons he has the Princess Stella as his prisoner – and Romana is her exact double! [2] Stella is second in line to the throne and Grendel intends to make her his fiancée, his bride, and then deceased. However, Stella refuses to co-operate, so Grendel intends to marry Romana instead. He chains her up in a cell with Reynart, who is suffering from a high fever.

The Doctor puts together a plan. K9 will go to Castle Gracht to look for Romana while the rest of them will go to the palace of Tara where the coronation is due to take place. The Doctor, Zadek and Farrah, plus the android Prince, enter the palace through a secret tunnel. [3]

K9 reaches Castle Gracht, but is unable to overcome the moat. Inside, Romana is tending to Reynart's wounds when two guards burst in and take her away. [4]

The Doctor, Zadek, Farrah and the android reach the secret entrance to the coronation chamber, where they are attacked by Grendel's men. [5]

The Archimandrite of Tara announces it is time for the coronation. He opens the doors to the coronation chamber – and is surprised to see the Prince sitting on the throne. The Archimandrite crowns the android king [6] and Romana enters to pledge her loyalty to him. Then, inexplicably, the Doctor grabs the king's sceptre and attacks her!

PART THREE

It turns out Romana was not, in fact, Romana, but an android of Princess Strella sent to kill the king.

The real Romana is brought into Lamia's laboratory. Grendel is infuriated that the Doctor has thwarted his plans – but when he realises that Romana knows the Doctor, he has another idea.

K9 arrives in the coronation chamber with the news that he has located Romana in Castle Gracht. One of Grendel's servants arrives with a message for the Doctor from Lamia. [1] She offers Romana in exchange for the Count's safe conduct out of the country. The Doctor agrees to meet Lamia at the Pavilion of the Summer Winds.

Lamia makes an android copy of Romana and demonstrates it to Grendel. "The complete killing machine, as beautiful as you and as deadly as the plague. If only she were real, I'd marry her." [2] Romana is returned to Reynart's cell.

The Doctor and K9 arrive at the Pavilion early.

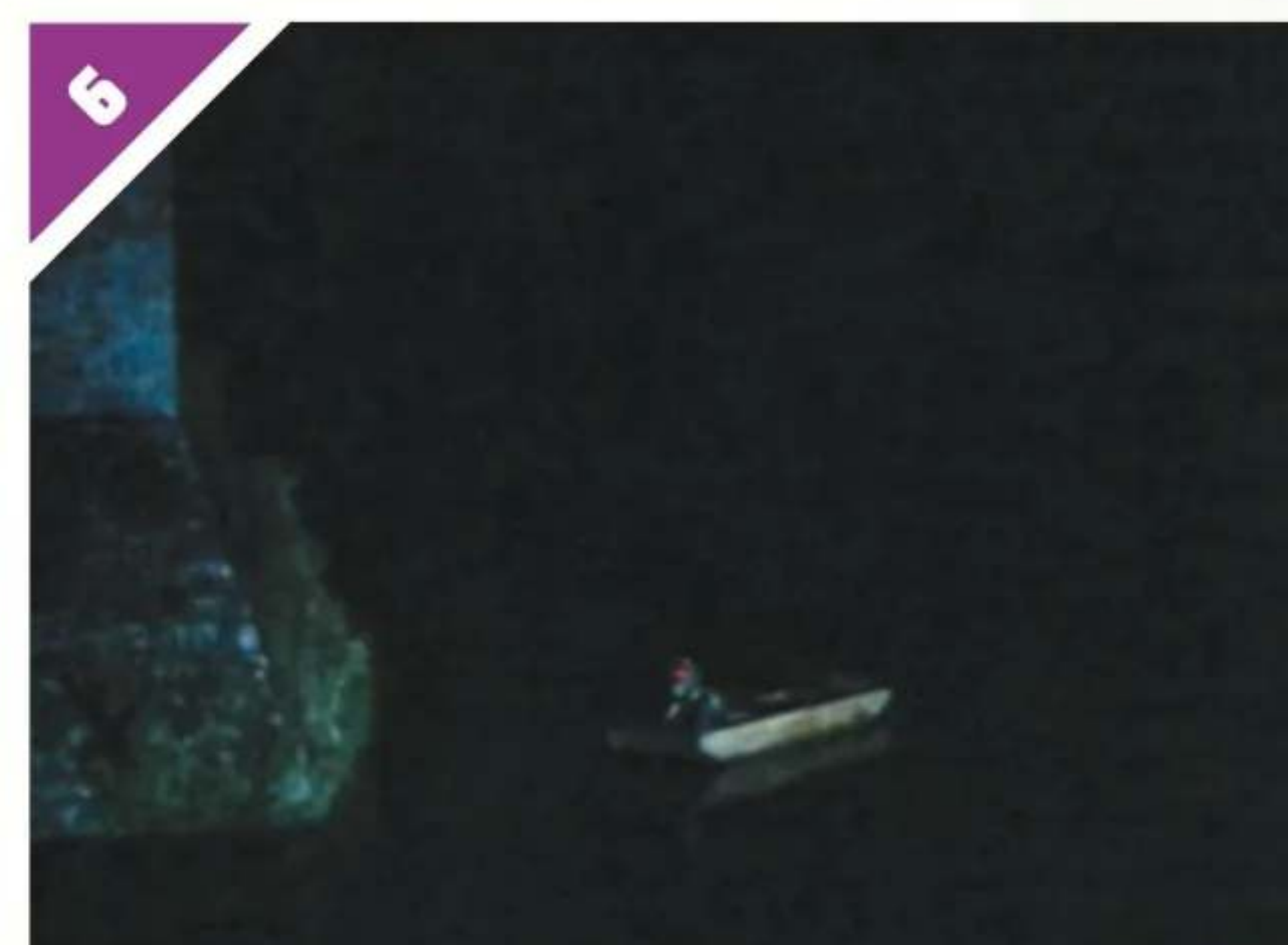
Romana frees herself. Reynart is too weak to move so she escapes alone, stealing one of the Count's horses. [3]

Lamia enters the Pavilion. The Doctor says he agrees to her terms and she leads in the android Romana. [4] The Doctor dodges the android's lethal beam and K9 destroys it. Lamia runs outside where she is accidentally killed by Grendel's men. The Doctor and K9 escape by cutting a hole in the back of the building.

The Doctor and Romana meet at Reynart's hunting lodge. Grendel arrives under a flag of truce and speaks to the Doctor alone, reminding him that if anything should happen to the android king then Zadek will have him killed. [5] Then Grendel hurls a spear at the android, destroying it entirely.

While the Doctor's group was distracted by Grendel, one of Grendel's men has kidnapped Romana... [6]





PART FOUR

Romana is returned to the dungeon cell with Reynart.

Grendel summons the Archimandrite to his castle to conduct the wedding between the king and Romana – and then, he expects, the king's funeral and his own wedding to Romana shortly afterwards.

The Doctor, Zadek and Farrah plan an attack on Castle Gracht. [1]

Grendel visits Princess Strella to give her one last chance to change her mind. She refuses to marry him under any circumstances. He warns her she is now dispensable, and visits Romana and Reynart in their cell. He tells Romana that if she refuses to marry him, Princess Strella will die. [2]

Under cover of darkness, the Doctor and K9 cross the moat on a small boat and enter the castle through the water gate. K9 burns through the door, and the

Doctor leaves K9 in the boat as he enters the cellars.

Romana and Reynart are brought before the Archimandrite and their wedding begins. But when the Archimandrite asks 'Strella' if she agrees to be wed, the Doctor arrives. [3] Grendel challenges the Doctor to a duel. While they fight, Reynart pulls the lever to open the main gate, and Farrah and his men rush in.

Grendel's chief guard Kurster goes down to the cells to kill Strella, but Romana hits him over the head with a tapestry and Strella knocks him out with a water jug. [4]

The Doctor and Grendel's duel takes them up to the battlements. Realising he is beaten, Grendel defiantly declares, "Next time I shall not be so lenient!" and jumps into the moat. [5]

Reynart's men take control of the castle. The Doctor goes to the cells, to discover Strella teaching Romana needlepoint. Romana recovers the segment but there is one thing they have forgotten – K9, who is now drifting helplessly in the moat! [6]



Pre-production

Above:
Prince
Reynart's
android double
awaits his
coronation.

Mancunian art school graduate Ted Lewis had risen to notoriety when his 1970 gangland thriller, *Jack's Return Home*, was filmed as the stylish and gritty *Get Carter*. As part of a parallel scriptwriting career, Lewis had contributed to the BBC police drama *Z Cars* in the mid-1970s when a script editor named Graham Williams was working on the series. Williams would go on to be given the producership of *Doctor Who* – and, late in 1977, he sought to entice Lewis to work on the series. Keen to employ such a prominent talent, *Doctor Who*'s script editor, Anthony Read, met up with Lewis to discuss story ideas.

Read discussed with Lewis the idea that, since historical records are not necessarily reliable sources, some of the great heroes

might, in fact, have been the precise opposites of the characters who would go down in history: the Doctor, for example, might encounter the 'real' Robin Hood, only to find out that this historical hero was really a villain...

Lewis duly started work on his serial, which was lined up as the fourth of the six 'Key to Time' serials planned for the 1978/9 series. However, problems with the story became apparent to Read when Lewis delivered his first two episodes of *Shield of Zarak*; Lewis was not familiar with *Doctor Who*, and Read feared that the idea of rewriting history might prove too sophisticated for the series. Lewis was asked to make various changes to his first script, but he was experiencing difficult personal problems at this time, and it soon became clear that he would not be able to complete the commission. Read and

Williams paid off Lewis, who was not asked back to the BBC; he died from a chest infection and a heart attack in 1982.

For a rapid replacement, Read turned to his precursor, Robert Holmes – who, having already developed the opening script for the series, *The Ribos Operation* [1978 – see Volume 28], over December and January, was completing his first script for *Blake's 7* in the spring. Simultaneously, Read decided to allocate the fifth serial to David Fisher, who had already written the third story of the series, *The Stones of Blood* [1978 – see page 46], between December and March. The pair were kindred spirits, Read thinking that Fisher's scripts had demonstrated a good feeling for *Doctor Who*. He therefore decided to suggest that Fisher should write a serial in the same mould as the aborted Robin Hood storyline – a reworking of a romantic, swashbuckling story – nominating Anthony Hope's nineteenth-century adventure novel *The Prisoner of Zenda* as a good basis for a fun parody. Fisher liked the story and its structure, and rapidly

agreed; he thought of the Doctor being the double for the royal personage of the alien planet, but instead Read suggested that this role could be used to flesh out the Doctor's new companion, Romana.

Reluctant director

Read commissioned both Holmes and Fisher to each write another four-part story on Friday 26 May 1978. Fisher was asked to provide *The Androids of Zenda* by Wednesday 21 June at the latest. Holmes' script, *Moon of Death* (later to become *The Power of Kroll* [1978/9 – see Volume 30]), was required even more speedily, with a target delivery date of Monday 5 June – the same day director Michael Hayes was scheduled to join to begin work on the production. Hayes did not really want to work on *Doctor Who* (a show which his children watched) because he felt it was beneath him, but agreed to because Graham Williams was a good friend of his from *Z Cars*, and because he could not find an alternative project as an excuse! Hayes had been booked by Williams to direct both the fourth and sixth stories of the 1978/9 series on Monday 6 March, meaning that he'd be working continually on *Doctor Who* from June 1978 through to the end of January 1979. Born in London in April 1929, former actor Michael Hayes was a very stylish director, popular with casts and crews; he had entered the television industry in 1958 and had become a director on notable productions such as *An Age of Kings* and *A for Andromeda* before spending some time working in Ireland and returning to London to produce *Take Three Girls*. Hayes had met Williams in 1974 when working on *Barlow* and had then worked with him on *Z Cars*; head of drama serials Graeme MacDonald had

Left:
Madame Lamia
does Count
Grendel's
bidding.



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remarked on many occasions that Hayes should work on *Doctor Who*. Hayes was also known to Read from working on the anthology *Detective*, the series *Sherlock Holmes* and then working on both *Mogul* and *The Troubleshooters*, the latter of which Read had produced in 1968.

The first two of Holmes' scripts – now titled *The Horror of the Swamp* – were delivered on Wednesday 7 June. Hayes' immediate misgivings were confirmed when the second pair, delivered on Thursday 15, required the realisation of a massive squid-monster – an effect which Hayes did not think could be successfully achieved. Hayes discussed his concerns with Williams, who decided that Holmes' serial should be swapped with Fisher's *The Androids of Zenda* – the first episode of which had been delivered on Wednesday 14. The prospect of a swashbuckling spoof was far more appealing to Hayes.

The draft scripts were entitled *The Prisoners of Zend*. In the TARDIS, the Doctor remarked on his having seen Alexander Alekhine beat José Capablanca at chess in Buenos Aires on 29 November 1927. Tara was described as 'idyllic

Right:
Romana
discovers
she is to be
disassembled.

Below:
Director
Michael Hayes
takes it easy.



Earth-like countryside'. Romana asked the Doctor if fishing was another of "your stupid Earth sports" (a reference to dialogue about tennis in Fisher's preceding *The Stones of Blood*). The tracer led Romana to 'an ancient, badly weathered statue. One can barely make out that it is supposed to represent a knight, like St George, killing a dragon with a lance.' It was the dragon which transformed into the key segment... just before Romana was attacked by 'a brightly coloured, dragon type creature – rather like Uccello's dragon'; this was a reference to *Saint George and the Dragon* an oil painting from around 1470 by Italian artist and mathematician Paolo Uccello. Subsequently this description was altered to 'a large, ferocious bear'. The beast trapped Romana against the base of a small cliff when a figure 'armed with electro-rapier' leapt from the top of the cliff, landing between her and the creature. The Count was described as 'good-looking, charming and (as Romana is to discover) totally villainous. He draws his electro-rapier – a rapier wired to a small battery carried on his back,' which created 'a shower of sparks'. Having driven the beast away, the Count told Romana that it was 'an Orlong', which mainly keep to the mountains. The Count almost immediately introduced himself as "Count Grendel, Knight of Gracht, Master of the

Sword” and explained that the estate of Gracht was “what is left after my father’s debts were paid”, also commenting of the beast that he hoped Romana didn’t imagine “that all our fauna in my woods are as unfriendly as that creature”. When Romana tried to persuade the Count not to bother registering her stone, he said that this was “one of the boring chores that you have to do if you’re a count. Otherwise they turn very nasty in the Capitol.” He also commented that the missing dragon statue was “reputed to guard our fortune”. Romana willingly went with Grendel because she was ‘obviously attracted to him, and does not mind too much’. The Count’s mode of transport was a ‘mechanical winged beast’ which carried him and Romana over the tree tops to Castle Gracht (‘a beautiful fairy-tale-like castle’). At the river bank, the Doctor was woken when he sensed “something burning. I can smell smoke.” He saw ‘a tall figure wearing an ornate helmet – vaguely similar to a 1914 Uhlan helmet,

but with an ornate face mask attached’. Swordmaster Zapp (from the character Colonel Sapt, the Prince’s bodyguard in *The Prisoner of Zenda*) was ‘about 50, moustachioed and/or bearded and wearing an ornate uniform’. In revisions, the Doctor denied being a poacher, demonstrating to Zapp and Farrah (based on the younger bodyguard, Fritz von Tarlenheim) the fact that he had no bait on his hook; he instead claimed to be “just passing through. Lightning visit.” Looking at his smouldering hat, he asked, “How did you manage to do that? Incendiary moths?”

Fairy-tale castle

Meanwhile, the ‘mechanical flying horse’ came in to land at the castle courtyard where the Count and Romana were met by Till (‘a dwarf’); in revisions it was noted that Castle Gracht was as ‘a magnificent fairy-tale castle, with a moat and a drawbridge’. Lamia was ‘a dark-haired, striking-looking woman wearing a long dress with a white or plastic long coat, like a doctor’ whom Grendel introduced as “my engineer”. When Romana lay on the blanket atop the bed, the ‘restraining blanket [...] attaches itself to her and pulls her back against the bed’.

As the Doctor was taken to the hunting lodge, he commented that Farrah and Zapp were “damned unfriendly”, said, “Your domestic architecture is charming,” and protested at Farrah burning his scarf in half (“These are knitted specially for me by a little old organism in Altair Three, you know”). Prince Reynart of Zend was ‘a tall, good-looking richly dressed man of about 35’ and offered the Doctor “one thousand thalers” to mend his android.

Tara was the location of the palace where Reynart had to present himself in

Left:
The Taran
beast has had
better days.



'IN THE SCRIPT FOR PART ONE, ROMANA WAS DESCRIBED AS WEARING A "LONG ELEGANT FLOWING GOWN".'



the great Coronation Room; later on, the people were referred to as being “Taran”. As the party toasted the Prince, the Doctor commented to Farrah that he looked better “without that blasted helmet”. “A bit like Riesling,” observed the Doctor of the wine before the group passed out.

Part Two was delivered on Tuesday 20 June, with the final two scripts following on Friday 23; all of them differed in places to their on-screen realisation. In Episode Two, when the Doctor summoned K9, Farrah asked, “What breed is he?” “Pure canoid,” replied the Doctor. As the Count revealed his plan to force Romana to pose as Strella (“my second string bride”) in a faked marriage, he added that she wouldn’t refuse “after Lamia’s pumped all kinds of goodies into you with her clever little needles. You won’t even know who you are...” Confronting the Prince in the cell, Grendel told him, “Never rush your pleasures, my dear Reynart. That’s something I learned in my nurse’s bed.” When sending K9 to find Romana, the Doctor said, “Whatever you do, K9, don’t



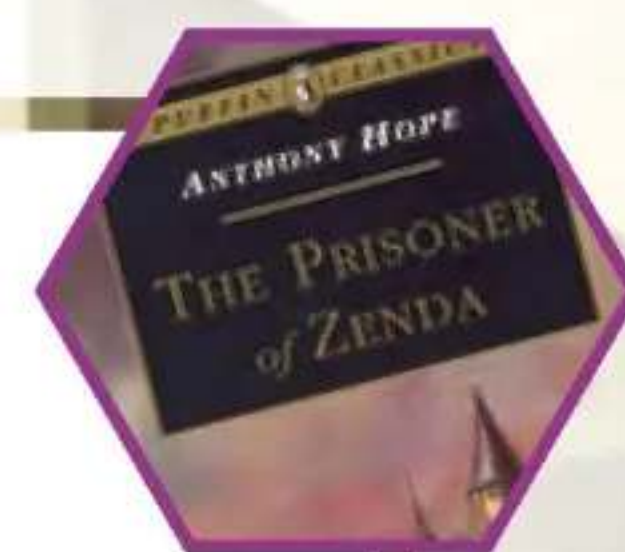
take any action at the castle – unless you have to.” When Farrah asked the Doctor if K9 was a good hunting dog, he continued, “You wouldn’t be interested in selling him, would you?” “Ask him,” replied the Doctor. Zapp led the Doctor, Farrah and ‘George’ the android to the mouth of an airshaft, a concrete cylinder going into a hillside where a soldier was standing on guard. “Make a nice pendant,” commented Lamia to herself as she examined the segment in her lab. Outside the castle, K9 detected the presence of the segment. The ante chamber to the Coronation Room featured ‘an ornate water clock, covered with astrological symbols’. In the battle with the guards in the tunnel, Zapp was wounded but the Doctor told him that he would survive.

Fake android

After attacking the fake android Strella during the ceremony, early in Part Three, the Doctor explained to Farrah, “I knew it wasn’t Romana, and when I saw the Count move away he was close to the throne, I guessed she was an android programmed to kill. I’d like to know where the real Romana is.” When Lamia pointed out that an android must have been crowned, Grendel retorted, “Obviously. But with Zapp and Farrah and the Archimandrite breathing down my neck I could hardly shake loose his circuitry then and there, could I?” K9 reported to the Doctor that as the Key was

Connections: Taken prisoner

► In Anthony Hope’s 1894 novel, *The Prisoner of Zenda*, the inspiration for *The Androids of Tara*, King Rudolf of Ruritania is drugged and unable to attend his coronation. By coincidence, holidaying Englishman Rudolf Rassendyll who resembles the king is convinced to take his place and be crowned. Hope’s successful novel spawned a sequel four years later called *Rupert of Hentzau*, the name of one of the villains in *The Prisoner of Zenda* on whom Count Grendel was partly based.



Left:

Prince Reynart suffers as a captive of Count Grendel.

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Right:

Lamia is a fool for love.

definitely in the Castle, Romana's presence was a "logical assumption". When Till approached to speak to the Doctor, he announced himself, "My name is Till the dwarf." "You miserable homunculus!" said Farrah, angrily. The Romana android's laser beam emerged from 'her belt buckle or from a pendant she wears', and she also demonstrated how she could kill with a knife. After Lamia called for the guards to take Romana back to the dungeons, a film sequence had the Count emerging from the castle to inspect his troops who had been mustered by Kurster, warning them that he would not countenance failure in the trap to deal with the Doctor.

The Pavilion of the Summer Winds was described as an 'ornate wooden pavilion or lodge, possibly like a log cabin (unless there is something else already available on location!); originally, K9 told the Doctor that he sensed no alien presence as they approached the Pavilion. When Lamia remarked on the Doctor's being early for the midnight meeting at the Pavilion, the Doctor quipped, "I had nothing else to do

this evening, so I thought why not come early and catch the second feature?"

After the death of Lamia, Grendel offered "a hundred thalers" to the man who could bring the Doctor down. As Romana rode past the Doctor on Grendel's charger, she was to ask him, "Can I give you a lift somewhere?" – to which the Doctor replied, "Anywhere. K9 follow us. And take care of yourself." Arriving at the lodge, Zadek commented on how the android's power pack needed recharging – but when the Doctor asked if



Zadek had brought his tools, Romana said that they had no time, and must rescue the king. A soldier entered the lodge and reported "skimmer approaching"; this was Grendel arriving on the scene. Romana said that she would rather like to see the Count again, but the Doctor persuaded her reluctantly into hiding, with Romana saying, "I shall listen at the keyhole."

Enforced wedding

At the start of Part Four, when Farrah pondered on why Grendel had kidnapped "Miss Romana", Zapp observed, "Grendel's a notorious womaniser, you know. It was a typical grandstand gesture." Commenting on the damaged android, the Doctor observed, "With a properly equipped laboratory, about three hundred and fifty spare parts and a week to work on him – I could make him look practically as good as new." When Romana asked the Prince how long they had before the enforced wedding, Reynart replied, "About as long as it takes him to sober up the Castle Chaplain." When the Count explained to the Archimandrite that he would soon be marrying the king's widow, he commented, "The princess and I both feel that there should be no delay. The question of succession must

Connections: Leeds Castle

► The filming location for *The Androids of Tara* was Leeds Castle in Kent, a Saxon royal manor dating from 879; it was the home of the Norman family, the Crevecoeurs, and developed in the late thirteenth century as a fortified building. The castle had been previously used in film and television series, such as the movie *Kind Hearts and Coronets*.



be settled before there is any chance of unrest in the kingdom.” At the lodge, Zapp informed the Doctor that he was planning a siege of the castle, “I’ve sent to Tara for a couple of thousand more men, and two complete siege trains, including sappers and engineers.” These would not be in position for three or four days, and Zapp recalled how the last siege (“’03 or ’04”) was about 30 years ago. During this, the Doctor was practising with his rapier, “Parry... Thrust... Two dozen roses to the widow...” K9 then returned to the lodge with a large parcel on his back. Before the prisoners were taken from the dungeon, Romana told the Count, “You haven’t even brought us a wedding present.” “Oh, but I have... Your stone my dear...” said Grendel, handing her the segment and leaving it in the cell. When K9 cut through the water-gate in Part Four, the effect was ‘similar to an oxy-acetylene torch’. After appearing to have no fencing skills

at all, the Doctor suddenly displayed great dexterity with an electro-rapier in the duel in the Great Hall, causing the Count to breathe, “I don’t believe it...” – and Romana to exclaim, “Doctor! You can do it!” Fisher indicated that ideally the swordfight should be mounted on castle battlements on location – although if it had to be mounted in studio, it should climax in ‘a tower room with a window overlooking the moat’. Fisher was particularly fond of Grendel and decided that – as Hope had done with Rupert of Hentzau in *The Prisoner of Zenda* – he would let the Count escape for a possible re-match. As Grendel saw that he was defeated, before diving into the moat he declared: “Surrender to that blockhead? Doctor. I’m a Gracht. We never

Connections: In the closet

► The often-mentioned but seldom-seen TARDIS wardrobe is viewed for the first time in Part One when Romana visits it to select an outfit suitable for Tara. It is conveniently positioned, in this story at least, adjacent to the control room.



Below:

Count Grendel rescues Romana from the Taran beast.



Right:

It's the king's coronation, but nobody looks particularly happy about it.

surrender. We make sure we live to fight another day. Nothing like a midnight swim. One day, Doctor, I'll finish giving you that fencing lesson..."

The scripts were quickly renamed *The Androids of Tara* and revised at the behest of Graham Williams to eliminate overly ambitious elements such as the flying horses. Zapp was changed to Zadek throughout while Zend became Tara.

Fashion on Tara

Commenting to Williams about *The Androids of Tara* scripts on Monday 10 July, Graeme MacDonald observed that its origins were obvious. Sections of Part One were rewritten on Monday 17, including the dialogue between Romana and the Count and the final lodge scene. Amendments made the following day included rewrites to the scenes where Grendel outlines his plan to Romana in the dungeon corridor during Part Two, the scenes in the lodge at the end of Part Three and the final dungeon scene in Part Four.

Hayes cast Neville Jason as Reynart, having worked with him on the BBC's *Maigret* in the 1960s in which Jason had played Lapointe as well as *Barlow*, *Churchill's People* and *When the Boat Comes In*; the director felt that Jason had a similar quality to Ronald Colman who had played Rassendyll in the 1937 movie version of *The Prisoner of Zenda*.

The Androids of Tara was the first *Doctor Who* serial for Valerie Warrender and Jill Hagger as set designer and make-up artist. Visual effects were handled by Len Hutton whose first serial had been *Fury from the Deep* [1968 – see Volume 12]; this was his seventh story as a full designer.

Doreen James, who had been a costume assistant on earlier *Doctor Whos* (including *Genesis of the Daleks* [1975 – see Volume



23]), was allocated as *The Androids of Tara*'s costume designer. In David Fisher's script for Part One, companion Romana was described as wearing a 'long, elegant flowing gown' which was the fashion on Tara. Knowing that Romana was required to ride a horse during the course of the adventure, James had originally designed an outfit in heavy tweeds (which would have been hot for summer filming), but later worked with actress Mary Tamm to develop something lighter, outlandish and royal in Tamm's favourite colours, purple and turquoise. The hat was added at the suggestion of Graham Williams.

Before production got underway, on Thursday 20 July, a repeat of Part Two of *The Invisible Enemy* [1977 – see Volume 27] was promoted in the *Daily Mirror* by the item *Bone to pick with this dog* in which production secretary Ann Rickard discussed the massive popularity of K9. The *Daily Mail* ran a similar item under the title *Doggone it, Doctor!* ■

'ROMANA'S COSTUME
WAS IN MARY TAMM'S
FAVOURITE COLOURS,
PURPLE AND
TURQUOISE.'

THE ANDROIDS

'HAYES ALLOWED
TOM BAKER TO
ALTER HIS
DIALOGUE DURING
THE SHOOT.'



Production

Michael Hayes selected Leeds Castle in Kent as the venue for location shooting. Unfortunately, the crew was not able to get access to the castle during early July; a two-day conference of Egyptian, Israeli and United States foreign ministers was held at the Castle in an attempt to settle the war in the Middle East on Tuesday 25 and Wednesday 26 July.

Cast and crew travelled to their base at the Great Danes Hotel in Hollingbourne near Maidstone on Sunday 23 July.

Shooting on 16mm film got underway around 11am on Monday 24, a day the castle was closed to the public. The crew was restricted to working in the castle's private estate, under instructions not to enter the castle itself except for the scenes planned for the courtyard. Tom Baker and Mary Tamm were joined by guest

Connections: Anyone for fishing?

► The Doctor extracts his fishing rod from a cupboard in the control room, and claims that the last time he used it he was with Izaak Walton. Walton (1594-1683) was a writer and biographer and is best known for his 1653 book *The Compleat Angler*

which celebrates the spirit and art of fishing.



Below:

"I tell you, his sword was this long!"

star Peter Jeffrey, playing Grendel, plus Simon Lack and Paul Lavers as Zadek and Farrah respectively; a couple of years before, Lavers had worked with Hayes on the BBC1 period drama *When the Boat Comes In*. Jeffrey had guested in *Doctor Who* before, as the Pilot in *The Macra Terror* [1967 – see Volume 10]; TV work since then had included *Elizabeth R*, *O Fat White Woman* and *London Belongs to Me* plus the film *The Odessa File* alongside Romana actress Mary Tamm. Jeffrey

was an old friend of Michael Hayes', having worked with him on stage at Stratford with the Royal Shakespeare Company and Hayes had persuaded Jeffrey to play the Count like Richard III. Lack had also a

Doctor Who serial to his name – *The Mind of Evil* [1971 – see Volume 16], seven years earlier in which he had played Professor Kettering – and was featuring in LWT's *Enemy at the Door*. During filming, Jeffrey found that the visor on his helmet kept falling down and obscuring his face. The white steed ridden by Grendel was called Winston and only had one eye.

The first sequences filmed were the Part One scenes involving the TARDIS, shot behind the pavilion garden to the west of the main castle. Blessed by sunny weather, the camera team then moved to a small section of the River Len for the Doctor's fishing scenes. It was here that – when being shown how to cast a line by Hayes – Baker accidentally hurled half the antique fishing rod he had been given to use into the water; stunt arranger Terry Walsh had to retrieve it. A flash charge was placed under the Doctor's hat for use in





the scene where the Doctor is captured by Farrah and Zadek. Tom Baker disliked this sequence; Hayes allowed him to alter this and other dialogue exchanges during the shoot.

Unconvincing bear costume

After lunch, the Part One scenes where Romana finds the fourth segment of the Key to Time were filmed near the stream and at the garden wall at the base of an old fortified mill. Having exhausted her budget, costume designer Doreen James hired in a bear costume for the Taran creature which menaces Romana – but, even with a new headpiece, it proved less than convincing. Hayes opted to film the creature as little as possible, minimising its appearance. Its arrival was heralded by shots of rustling in the bushes; the rustling in the ‘Taran Bogweed’ was made by Hayes’ 14-year-old son, Patrick.

Locked-off camera shots of both the dragon statue and crystal props were taken; in editing, the transformation of the statue into the fourth segment would be achieved by merging these two images. Tamm was rather concerned by the scenes where Romana was required to ride a horse; she had ridden in her younger days and would sometimes go for a hack on Wimbledon Common on Saturdays with her husband, but while filming a riding sequence on the film series *Return of the Saint* a few months earlier she had injured her back and was now reluctant to ride without a hard hat. Jeffrey found that his cumbersome costume as Grendel made it difficult for him to carry Tamm. Finally the crew moved to the old tennis pavilion to the west of the castle, which had been dressed with drapes and banners to double as Reynart’s hunting lodge; scenes filmed here for Parts One and Two included the Doctor summoning K9 with his silent whistle, which Fisher had originally intended for studio. Filming wrapped around 6pm, by which time the sky was overcast. The material where Farrah slices the Doctor’s scarf in two was dropped and reworked for studio. Martin Matthews, playing Kurster, had been directed by Hayes in the 1963 play *A Little Bit of Gold Said Jump* and more recently on *When the Boat Comes In*.

The following day, Tuesday 25, the castle was open to the public between 1pm and 5.30pm, and so the bulk of the shoot was scheduled for nighttime, with the crew dressing the moat’s water-gate entrance during the day. Part Three’s closing sequence – in which Kurster, Grendel’s captain of the guard, kidnaps Romana – was filmed at

Left:

A sceptre is a deadly weapon in the Doctor’s hands.

Connections: Mate in 11

▶ Playing chess with K9 the Doctor comments that he “saw Capablanca make that move against Alekhine in 1927”. José Capablanca became World Chess Champion in 1921, but lost the title to Alexander Alekhine in Buenos Aires on 29 November 1927.





Above: Romana is captured by Grendel and Lamia, who believe her to be an android.

4.30pm; stuntwoman Roberta Gibbs stood in for Tamm, as on *The Stones of Blood* the previous month. At 6pm, the unit shot the sequences showing the Doctor's party and Grendel's guards at the entrance to the tunnel (the barbican at the top of the mill) in Part Two; by now it was getting windy, although the summer sun was still bright. The main shoot – comprising the Part Four sequences showing the Doctor and K9 at the moat and water-gate (subterranean water passage entrances at the east of the castle) – commenced after supper, at 8.30pm. A lightweight K9 prop was used for several sequences, with a rowing boat being either guided on a nylon

thread or steered by an out-of-shot Patrick Hayes. Shots of the guards patrolling the battlements were also filmed, and the unit wrapped with a hot meal around 1.30am. Hayes was amazed that, even in the dead of night, the noise of lorries travelling to and from Folkestone on the A20 caused sound problems.

With the castle once more open to the public on Wednesday 26, shooting was again left until later in the day. In the afternoon, Walsh gave Baker some sword-fighting lessons; since Grendel was to wear a helmet during the duel, it was easy for Walsh to double Jeffrey in most shots. During breaks in production, Walsh



also gave Tamm self-defence lessons in aikido... leading to a shock for Tamm's husband Marcus Ringrose when he arrived on location to find the stuntman struggling with his wife!

Late in the afternoon, the Part Three scene showing Romana escaping on Grendel's charger was filmed in the castle courtyard, with Gibbs again doubling for Tamm in the fast riding shots. The night shoot began after dinner at 9pm; the first few scenes were devoted to the rapier duel (which employed the steps down to the croquet lawns), including Walsh's leap from the wall of the castle into the moat. The remaining scenes showed Zadek's

group waiting for the gates to open and then overpowering Grendel's guards. Hayes provided the cast with a bottle of whiskey – purchased by Graham Williams – to keep them warm, but Lack slipped over it and broke it. The resulting laughter was quite loud, and Hayes was worried it would disturb the inhabitants of the castle. The shoot ended around 2.30am.

Leeds Castle

Lois Baxter, playing Madame Lamia, joined the team on Thursday 27 July; Hayes had used Baxter previously, on both *Barlow* and a *Z Cars* trilogy as well as directing her as Lady Caroline in *When the Boat Comes In*. Several sequences for Parts Three and Four originally planned for studio – Romana's escape, plus the wedding party in the castle's vaulted cellars – were filmed. Sequences at the Pavilion of the Summer Winds, a prop erected by the BBC design team, were shot in the summer sunshine. Baxter wore a protective vest under her costume when a flash charge was detonated during her death scene, and Gibbs again doubled for Tamm in the horseriding scenes. The final shot that day was an establishing image of the Palace of Tara and its city, as seen from the woods by the Doctor's party in Part Two; this called for a glass matte painting. However, time was short and the shot had to be rushed. Consequently, the results were deemed unsatisfactory and were not used in the final programme.

Leeds Castle was closed on Friday 28, allowing the crew greater use of

Connections: Nicked names

David Fisher took the name 'Grendel' from the Old English epic poem *Beowulf*. 'Reynart' comes from the medieval allegorical fable *Roman de Renart*, in which Reynard is an anthropomorphic red fox. In Greek mythology, 'Lamia' was a beautiful queen of Libya who became a child-eating daemone. And Tara was the fairy capital in Irish folklore.





Above: The Archimandrite compares his own hat to the monarch's crown.

the main building in the morning and early afternoon. The scenes showing K9 scanning Castle Gracht from the moat in Part Two were filmed first; here, the sound recordist fell into the water accidentally. Grendel and Romana's arrival in the courtyard in Part One was filmed next. This scene involved Declan Mulholland (who had appeared in *The Sea Devils* [1972 – see Volume 18]) playing Till, now a hunchback rather than a dwarf; Mulholland wore latex make-up to distort his right eye. After lunch, shots of the departure of Grendel's men for the pavilion in Part Three were dropped from the schedule; three other insert shots were filmed instead, the first two being glass matte shots of Leeds Castle to give it extra turrets and spires in shots establishing Castle Gracht in Parts One (as Grendel and Romana approached) and Two (before the surgery scene), and the last being shots of

Right: The Doctor shares a tale with Till.

the countryside to be seen via the TARDIS scanner screen.

On location there was a really good atmosphere between cast and crew, helped by the lovely summer weather. Hayes got on very well with Tom Baker and they spent a lot of time swapping old stories and jokes. Baker also eagerly talked to Simon Lack, who was playing Zadek, about his work in Noel Coward's plays. He also got on well with Paul Lavers, playing Farrah, since both men wanted to inject more humour into their scenes. Mary Tamm liked the serial since it offered her several roles; she and Peter Jeffrey enjoyed working with one another after appearing together in *The Odessa File*.

On the final day of location shooting, the *Times Higher Education Supplement* ran the item *Who's Who in Tardis set?* with a photograph of Mary Tamm and promoted the forthcoming two-day *Doctor Who* convention being run at Imperial College, London in August with comments from organiser Keith Barnfather. *The Sun* also promoted the event heavily, with television





Left:
Born to be king.

adverts featuring *Doctor Who* Appreciation Society Historian Jeremy Bentham in costume as a Super Voc (from *The Robots of Death* [1977 – see Volume 26]).

Script contradictions

Rehearsals for the studio recordings began at the BBC Acton Rehearsal Rooms on Thursday 3 August. The cast were joined by Cyril Shaps as the Archimandrite; Shaps had previously appeared in *The Tomb of the Cybermen* [1967 – see Volume 10], *The Ambassadors of Death* [1970 – see Volume 15] and *Planet of the Spiders* [1974 – see Volume 21], and had worked with Hayes on *When the Boat*

Comes In. As usual, Tom Baker was keen to make script alterations when he felt that the dialogue was less interesting than it could be. Some of the other cast members also had concerns about apparent contradictions in the script and suggested small changes along the way, as well as adding extra humour. When Terry Walsh was not available during the rehearsal period, Paul Lavers drew upon his own experience of fencing to stand in as Grendel in the sword fight with the Doctor.

Studio recording for the serial began with a two-day session in Television Centre Studio 6 on Monday 14 August; recording on this first day ran between 2.30pm and 5.30pm in the afternoon, and from 8pm to

THE ANDROIDS OF TARA

'HAYES ENCOURAGED JEFFREY
TO OVERPLAY THE SCENE WHERE
GRENDL TRIES OUT THE THRONE.'

10pm in the evening. The TARDIS scenes were taped first, with Tamm wearing her outfit from *The Ribos Operation* for the opening sequences; the console had undergone some minor modifications in terms of lettering for this serial. The TARDIS wardrobe was seen to be just outside the inner door, and the usual CSO screen was used for the insertion of the film showing Tara's countryside. Recording was planned so that Tamm could change into her Taran clothes while the K9 scenes for Part Two were shot; Romana seeking K9's approval of her outfit was a late addition. Scenes in the android surgery were taped next, Part Three material being recorded first; the sequence where Romana sees her own android double was performed twice, with a locked-off camera allowing Tamm to appear on both sides of a split screen. These shots were supervised by electronic effects expert 'Mitch' Mitchell, who had used a similar technique on *The Mike Yarwood Show*. The scenes for Parts One and Two were then recorded;



the bed had restraints which swung out over Tamm and the set included three monochrome monitors displaying oscilloscope traces of alpha waves.

The Part Three shots in a room in the palace were taped next; during these, Tamm changed costumes to then appear in Princess Strella's formal wear, whereupon all her scenes were recorded for Parts Two to Four. The dungeon scenes with both Strella and Romana were recorded at the end of the evening, again requiring two takes and a double for Tamm in some shots, plus the split-screen effect.

Dungeon and corridor scenes

Tuesday 15 adopted the more usual recording pattern of 2.30pm to 5.15pm, then 7.30pm to 10pm, which was used for the rest of the serial. The day's work centred on the dungeon where Reynart was held plus the corridor outside for scenes in Parts Two and Three and the start of Part Four (ie, scenes with Romana in her Taran outfit prior to she and Reynart donning wedding robes). The evening ended with the sequences in the ante-chamber and the adjoining coronation room which bridged Parts Two and Three; as specified in Fisher's script, the ante chamber was dominated by a 16-segment clock covered with zodiacal signs. Hayes encouraged Jeffrey to overplay the scene where Grendel tries out the throne in the manner of Laurence Olivier's Richard III. The long speech of loyalty made by the Strella android required several takes; on one occasion Tamm's

Connections: En garde

► The Doctor proves to be an accomplished swordsman, besting Count Grendel who is himself not bad with a blade. The Doctor had previously demonstrated his swordsmanship when he fought a duel with his Time Lord nemesis the Master in *The Sea Devils* [1972 - see Volume 18].



Left: Grendel discovers that Romana is a looky-likey for Princess Strella.



Above:
"Could I have
my key
back, please?"

headgear started to slip while on another (later included on the BBC's internal compilation of outtakes, *White Powder Christmas*), Tamm muddled her lines – and "loyally" (rather than "humbly") offered her "loyalty".

Rehearsals began again on Thursday 17 at Acton. A late script change was made to Part Four: originally, when the Count escorted Romana and Reynart from the dungeon, Romana was to remark that he hadn't even brought her a wedding present; Grendel, however, said that he had, returning the fourth segment – Romana's "stone" – to her. Unfortunately, he would not let her take it with her to the wedding, leaving it in the dungeon – where the Doctor later recovered it, chiding Romana.

During rehearsals, a spirited letter of support for the series appeared in *The*

Daily Telegraph on Friday 18 when Ian B MacAvoy of London wrote in response to an article by critic Sylvia Clayton in which he had suggested that British television could not compete with 'fantasy adventures' like *Star Trek*; the missive cited *Doctor Who* as a series which 'continued and flourished, with an ever-increasing viewing audience'.

Originally scheduled to begin on Sunday 27 August, recording for the second studio block took place in TC1 on Monday 28 and Tuesday 29 August as it was realised that all the scenes could be taped in two days rather than three. The first scenes taped included the revised scenes showing the Doctor and Romana in the surgery corridor, before the Part Four scenes with Reynart and Romana in wedding garb were recorded on the dungeon and adjacent corridor sets. After this came the serial's

set piece – the duel between Grendel and the Doctor – with the scenes in the Great Hall. Once again doubling for Jeffrey, Walsh arranged the swordfight carefully in association with Baker and Hayes. The fight was recorded shot-by-shot, with many inserts taped.

Ad-libbing

Tuesday 29 began with all the scenes in the Hunting Lodge, with Baker and Lavers now making a great many ad-libs; Baker decided, for instance, that the Doctor would beat Reynart's offer of one thousand gold pieces down to 500, rather than raising it to 3,000 as scripted. The split-screen effect was again used as the android 'George' retired in Part One. Lavers commented on script changes necessary for these scenes, which had originally been planned for the palace room set in Parts Three and Four. Walsh doubled for Jeffrey in the insert shot where Grendel hurls a spear at a dummy of 'George' (the dummy being set to explode on cue); Walsh then jumped over the banisters. For the start of Part Four, Jason took over from the dummy (which sported a likeness of Jason crafted by somebody from Madame Tussauds), with a fake spear shaft attached to his chest. The tunnel scenes in Part Two were recorded next. Taping concluded with the Part Three

pavilion scenes (at the start of which a stagehand got into vision, pulling the door shut behind the Doctor). Baker ad-libbed his repeated, "Where's Romana?" comment. Part of the set wall was rigged to burn through in an arch through which the Doctor and K9 effect their escape. Recording overran by five minutes due to the transfer to tape of the film sequences.

During the final studio day, Tom Baker and Mary Tamm took time out to visit Studio B13 of Broadcasting House and chat to Pete Murray on Radio 2's *Open House* at lunchtime, promoting the return of *Doctor Who* that Saturday. "We are on a place called Tara at the moment," commented Baker, as the arrival of Tamm in the series was discussed. ■

Below:

Lamia prepares to carve the Sunday roast.



PRODUCTION

Mon 24 Jul 78 Leeds Castle, Leeds, Kent (Forest)

Tue 25 Jul 78 Leeds Castle (Airshaft, New Lodge, Castle Moat, Battlements, Watergate)

Wed 26 Jul 78 Leeds Castle (Courtyard, Gateway, Cellar, Battlements, Moat)

Thu 27 Jul 78 Leeds Castle

(Woods, Pavilion of the Summer Winds, Cellar)

Fri 28 Jul 78 Leeds Castle (Castle, Countryside, Courtyard, Moat)

Mon 14 Aug 78 Television Centre Studio 6: TARDIS, Android Surgery in Castle, Room in the Palace, Cell, Corridor

Tue 15 Aug 78 Television Centre

Studio 6: Dungeon, Prince's Cell, Corridor outside Dungeon

Mon 28 Aug 78 Television Centre Studio 1: Ante Chamber and Coronation Room, Surgery Corridor, Corridor outside Dungeon, Dungeon

Tue 29 Aug 78 Television Centre Studio 1: Great Hall, Hunting Lodge, Tunnel, Pavilion

Post-production

Gallery effects were added at a session in TC1 on Sunday 3 September. These included: the flashes from the electro-rapiers and crossbows; K9's red burning and blasting beam; and the blue ray from the fake Romana. Unlike other serials, the opening titles showed the episode number before the writer credit.

Dick Mills of the BBC Radiophonic Workshop had been assigned to provide special sounds for *The Androids of Tara*

during July. As usual, incidental music was provided by Dudley Simpson, who was booked retrospectively on Friday 29 September. Hayes very much enjoyed working with Simpson, who used a harpsichord to gain a Medieval feel, plus organ music for the coronation and wedding sequences; Simpson also used his theme for Baker's Doctor during the pavilion and watergate scenes in Parts Three and Four. Music recording took place at Lime Grove Studios from 2.30pm to 5.30pm on Thursday 28 September for

Below:

Count Grendel is a prominent figure in the royal court.





Parts One and Two and from 2.30pm to 5.30pm on Thursday 5 October for Parts Three and Four; the complete score ran to around 35 minutes' duration. The episodes were dubbed for transmission on Monday 2, Tuesday 3, Tuesday 17 and Wednesday 18 October.

Restructured scenes

The *Androids of Tara* Part One was edited on Monday 11 September, and then re-edited with some minor trims to some film sequences on Saturday 16 September. Part Two was edited on Sunday 17, and later restructured slightly on Monday 2 October. The main trim was the end of the scene where Farrah asked the Doctor if K9 was a good hunting dog. "You wouldn't be interested in selling him, would you?" asked Farrah, to which the Doctor replied, "Ask him." The unsatisfactory establishing shot of the Palace of Tara was dropped from the start of the next scene.

Part Three was edited on Thursday 21 September and Sunday 8 October, with two cuts made. The first scene had its conclusion removed: Farrah asked the

Doctor if he really knew that 'Strella' was an android, to which the Doctor replied, "I knew it wasn't Romana, and when I saw the Count move away when he was close to the throne, I guessed she was an android programmed to kill. I'd like to know where the real Romana is." The other cut was to the scene in the Palace where Zadek said they need to keep the android going for an audience with the Archimandrite. The Doctor promised that 'George' "will acquit himself right royally with the priesthood. So long as the chat doesn't go on for too long... Then there'll be a flash, a lot of smoke and a nasty smell of burning plastic..."

On Friday 22 September, Part Four was edited, with a cut made to the end of an early dungeon scene. Romana expressed how monstrous Grendel's plan to attain the throne via two marriages was. "Unfortunately it will be legal," adds Reynart, "and Count Grendel is a stickler for legality – when it's on his side."

First edits were broadcast of Parts Three and Four, and second edits of Parts One and Two. ■

Left:

The Doctor avoids drawing attention to himself.

Below:

Romana meets Count Grendel in the grounds of his estate.



Publicity

- ▶ The Drama Early Warning Synopsis for *The Androids of Tara* was issued on Thursday 3 August.
- ▶ Promotional material for the serial was issued on Monday 16 October.
- ▶ *Doctor Who* celebrated its 15th anniversary on 23 November in the week leading up to the broadcast of the first episode *The Androids of Tara*. *Doctor Who* featured in Richard Stilgoe's satirical show *And Now the Good News* on Monday 20 November;



Tom Baker, Dalek creator Terry Nation and original producer Verity Lambert were interviewed by Helen Palmer for Radio 4's *Today* on Wednesday 22; Baker and Tamm with Carole Ann Ford chatted to Frank

Bough on *Nationwide* the same day; and *Blue Peter* included a feature on the anniversary itself.

- ▶ To promote Part One of the serial, *Radio Times* ran a caricature of Tom Baker walking K9 by the cartoonist 'Marc'.

Right:
Marc Boxer's
Radio Times
cartoon.

- ▶ The *Daily Mirror* promoted Part One of the serial with the small item *Doctor Does Time on Tara* on the morning of Saturday 25 November; this included a publicity shot of Mary Tamm in her Taran outfit.
- ▶ During November, *Doctor Who* had entered the pop charts, courtesy of the session band Mankind who performed a disco arrangement of the theme by Mark Stevens and D Gallacher. Originally published by Motor Records (who were then taken over by Pinnacle), the record came in 12" and 7" versions and numerous vinyl colours. Reaching number 25 in the charts, Mankind appeared on *Top of the Pops* hosted by Peter Powell on Thursday 30 November; a further performance then featured on the edition of Thursday 14 December.



- ▶ On Saturday 2 December, the *Daily Express* contained Douglas Orgill's feature on the show's anniversary (*Who's Who*) with comments from both Williams and Read's successor, Douglas Adams, as well as visual effects designer Tony Harding.

- ▶ The final episode of the serial was promoted in the *Daily Mirror* on Saturday 16 December by a small item about Peter Jeffrey who was also appearing that weekend as a guest artist in an episode of Southern Television's *Enid Blyton's Famous Five* series. On the same page, Patricia Smythe's *Will runaway Mary escape the Doctor?* highlighted the fact that Mary Tamm was also to be seen on ITV that weekend in *The Debt Collectors*, Sunday's episode of *Return of the Saint*. The actress was quoted as saying that although she had been invited to stay on as Romana for another year, she was not sure that she would accept.

Above:

Romana and Reynart in Grendel's dungeon.

Left:

Android expert, Madame Lamia.

Broadcast

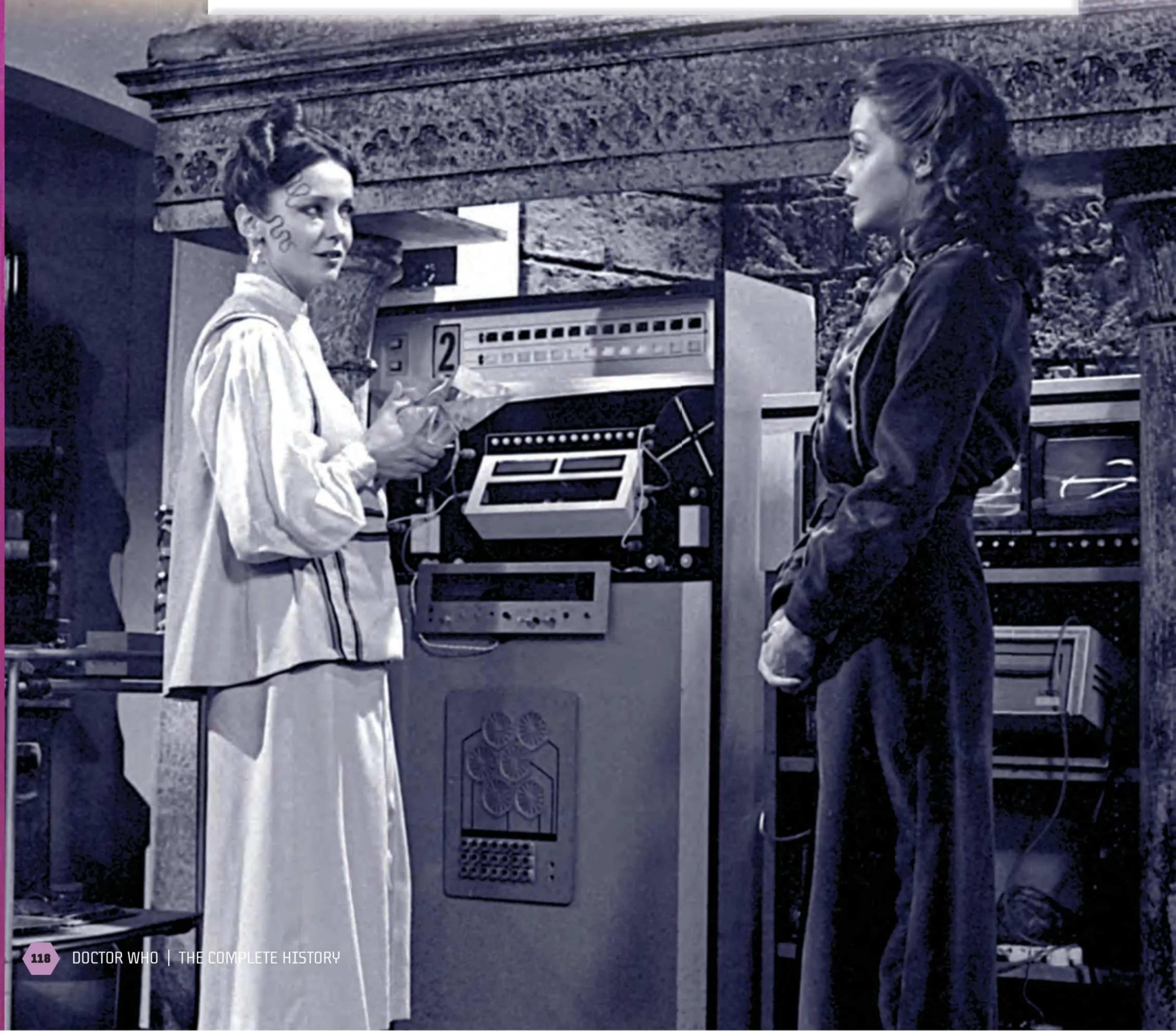
Below:

Lamia is fascinated by the segment of the Key to Time.

► *The Androids of Tara* began transmission on BBC1 on Saturday 25 November. Airing in the dark winter months, the serial saw an improvement in audience size over the preceding serials and good audience appreciation figures; its competition was *Bruce*

Forsyth's Big Night, a major disaster for the ITV network which had been shifted back to commence at 6pm.

► The following summer, *The Androids of Tara* was one of two *Doctor Whos* repeated on BBC1 (apart from the





Left:
Mary Tamm
and Neville
Jason pass
the time
between takes.

BBC1 Cymru region which scheduled programmes such as *The Mickey Mouse Club* or *Newyddion*). As it turned out, growing industrial disputes at ITV blacked out the commercial stations completely before broadcast of Part Two. With the competition of ATV's *Sapphire & Steel* removed, *The Androids of Tara* achieved larger audiences for its summer repeat than it had on its original broadcast.

- Australia purchased the serial in March 1979, screening it later that year; New

Zealand broadcast it in July 1980; Canada and the USA purchased the story in 1981, where it also aired as a 92-minute compilation. The serial was also purchased for broadcast by Gibraltar, Brunei, Saudi Arabia and Greece.

- UK Gold screened the serial episodically in March 1994 with compilation broadcasts airing from May 1994 onwards. BBC Prime scheduled the story in July/August 1999, and it aired on the Horror Channel from November 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 25 November 1978	6.20-6.45pm	BBC1	24' 53"	8.5M (45th)	-
Part Two	Saturday 2 December 1978	6.20-6.45pm	BBC1	24' 27"	10.1M (30th)	65
Part Three	Saturday 9 December 1978	6.20-6.45pm	BBC1	23' 52"	8.9M (38th)	-
Part Four	Saturday 16 December 1978	6.20-6.45pm	BBC1	24' 49"	9.0M (45th)	66

REPEAT TRANSMISSION¹

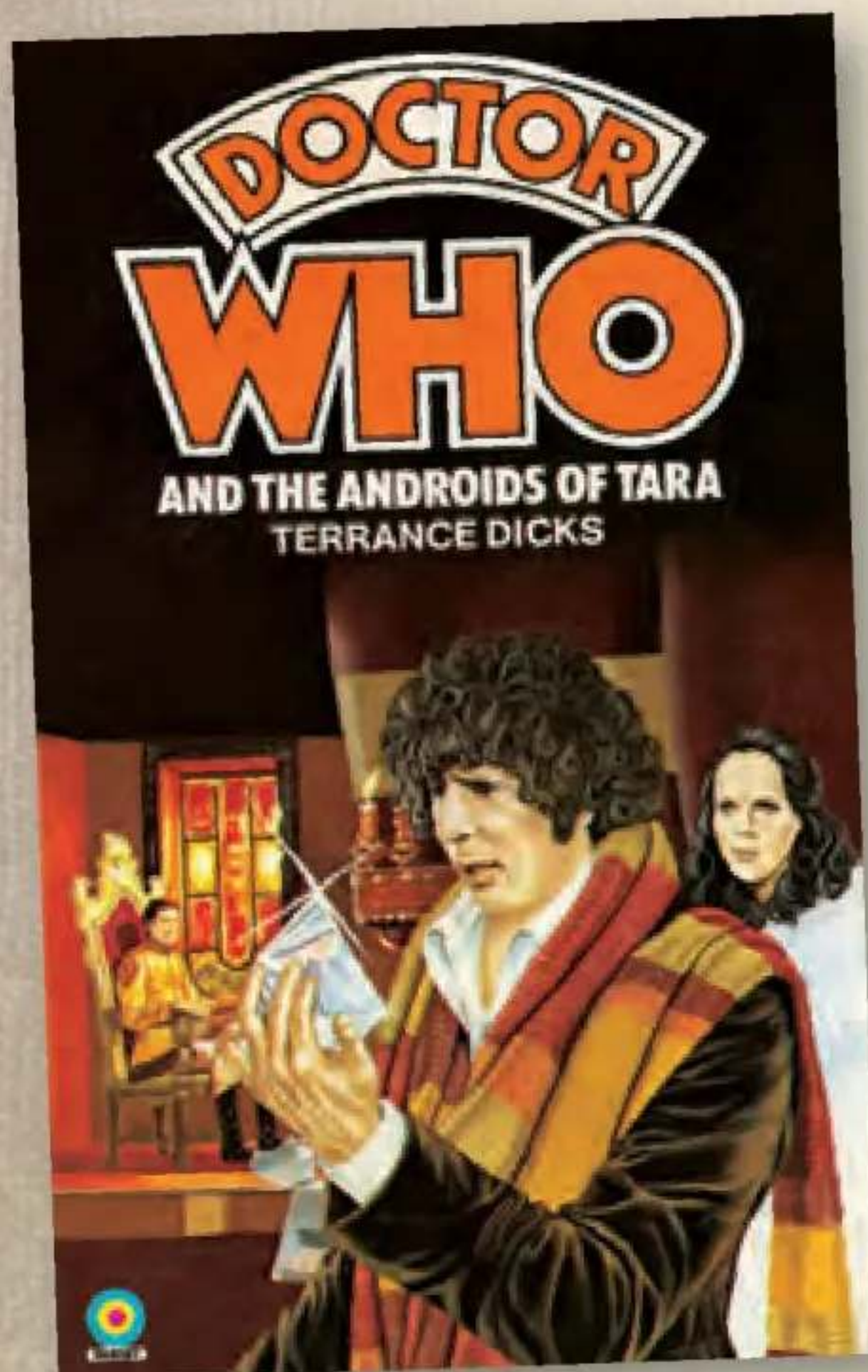
Part One	Thursday 9 August 1979	6.55-7.20pm	BBC1	24' 53"	6.2M (49th)	-
Part Two	Thursday 16 August 1979	6.55-7.20pm	BBC1	24' 27"	10.4M (43rd)	-
Part Three	Thursday 23 August 1979	6.55-7.20pm	BBC1	23' 52"	10.5M (43rd)	-
Part Four	Thursday 30 August 1979	6.55-7.20pm	BBC1	24' 49"	9.6M (41st)	-

¹Not broadcast by BBC Cymru

Merchandise

Far right:
Video and
DVD covers
for the story.

Below:
The original
novelisation.

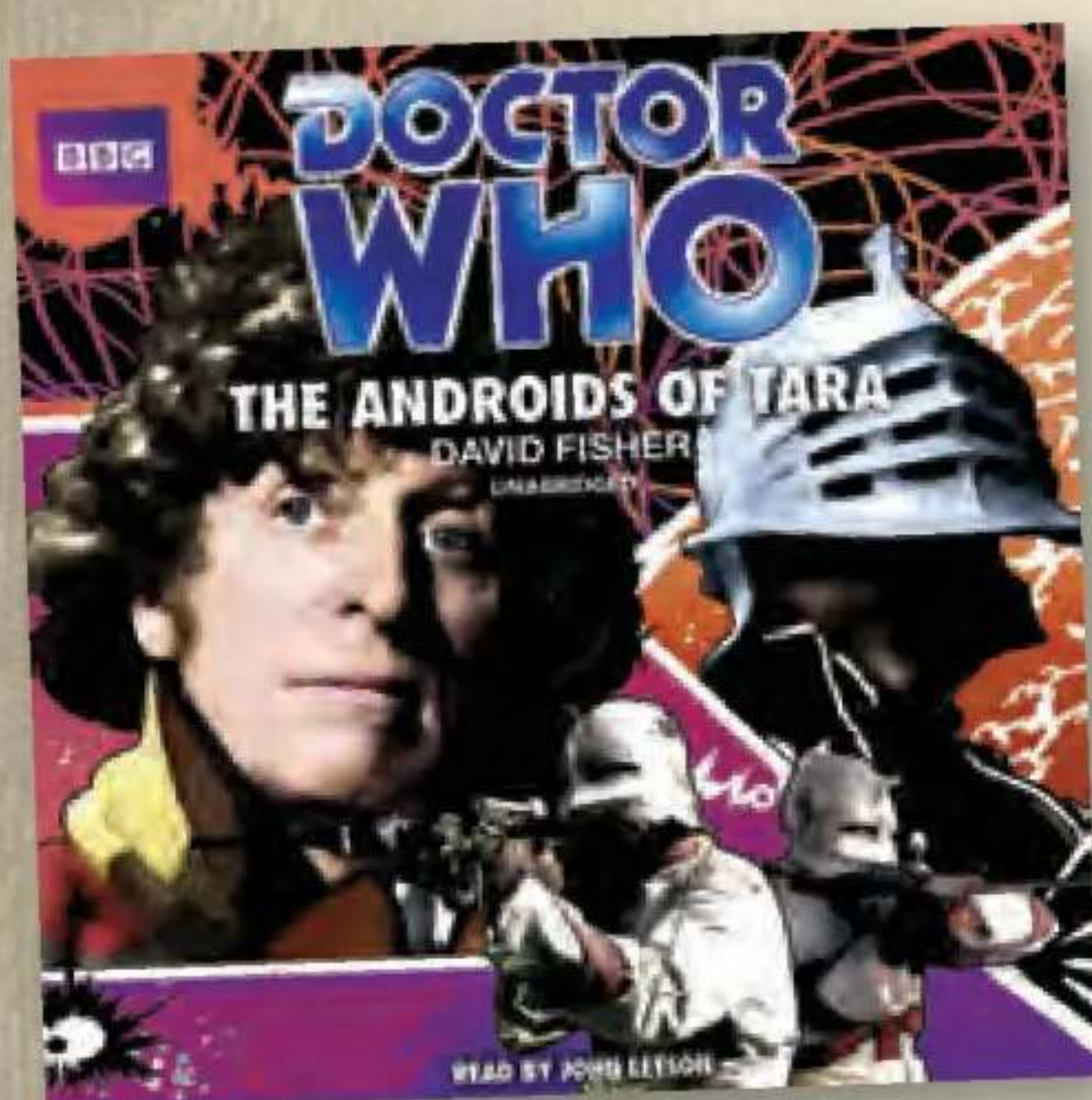


Terrance Dicks novelised Fisher's scripts as *Doctor Who and the Androids of Tara*, reinstating some of the cut material. With a cover from Andrew Skilleter, the book was released in hardback by WH Allen and in paperback by Target in April 1980. The novelisation later became book number 3 in the Target Library.

A new adaptation of *The Androids of Tara* by David Fisher was released as an audiobook, read by John Leeson. It was published by AudioGO in July 2012 and although released in the UK, the packaging only featured a US price: \$24.95.

Paul Cornell wrote a short sequel, *The Trials of Tara*, which featured the seventh Doctor and appeared in *Decalog 2: Lost*

Property published by Virgin Publishing in July 1995.



Above:
Ben Willsher's
cover for the
audio of David
Fisher's new
novelisation.

Michael Hayes.

The Key to Time box set was re-released on DVD by BBC Worldwide in September 2007. The extras for this release of *The Androids of Tara* were:

► **Commentary** with Tom Baker, Mary Tamm

and director
Michael Hayes

► **The Humans of Tara** – cast and crew look back at the making of this story

► **Now and Then – The Androids of Tara** – comparing and contrasting present day locations as they are now with how they appeared in the story

► **Double Trouble** – a brief history of 'doubles' in *Doctor Who*

► **Photo gallery**

► **Coming soon**

► **Radio Times listings** in Adobe PDF format

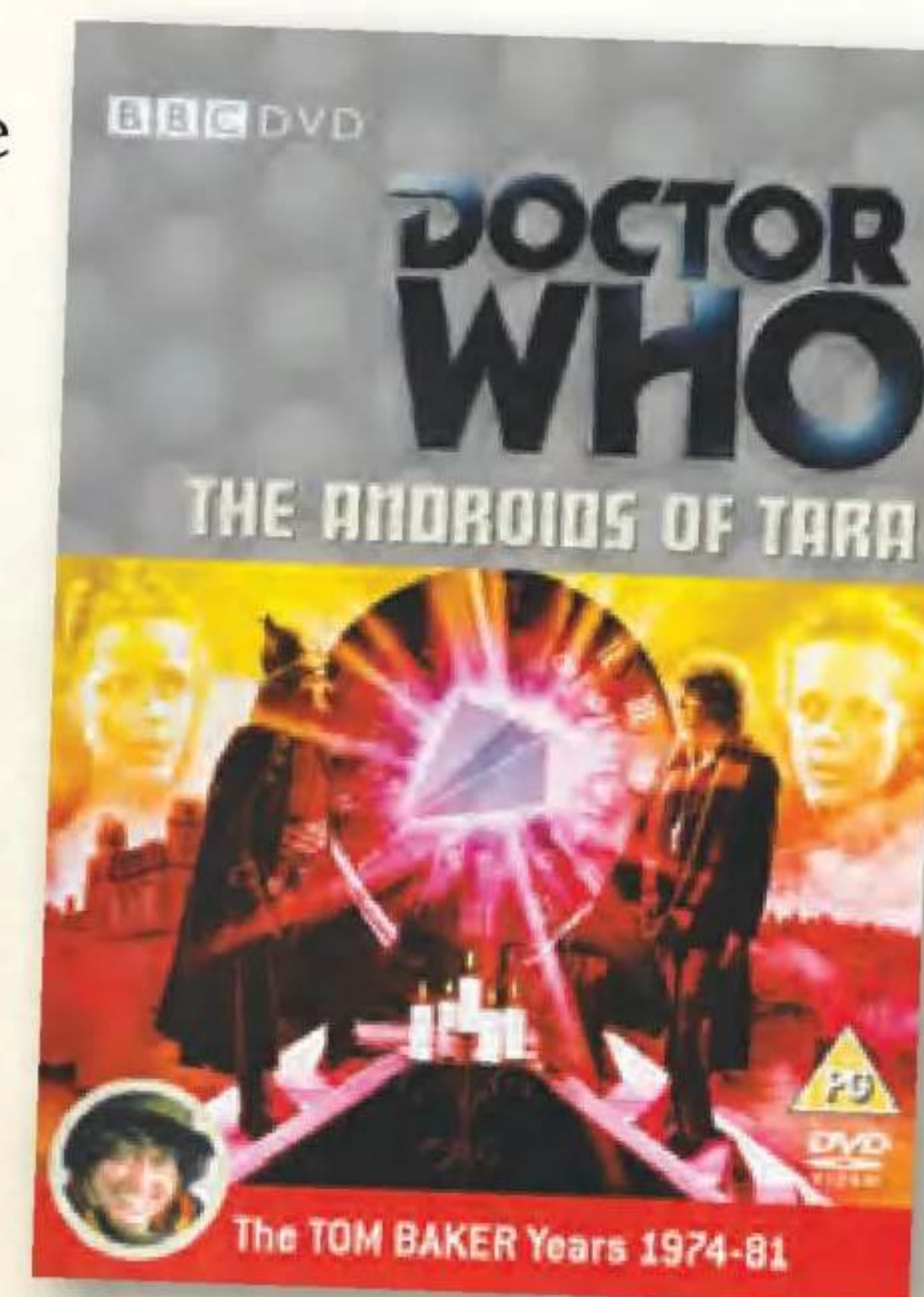
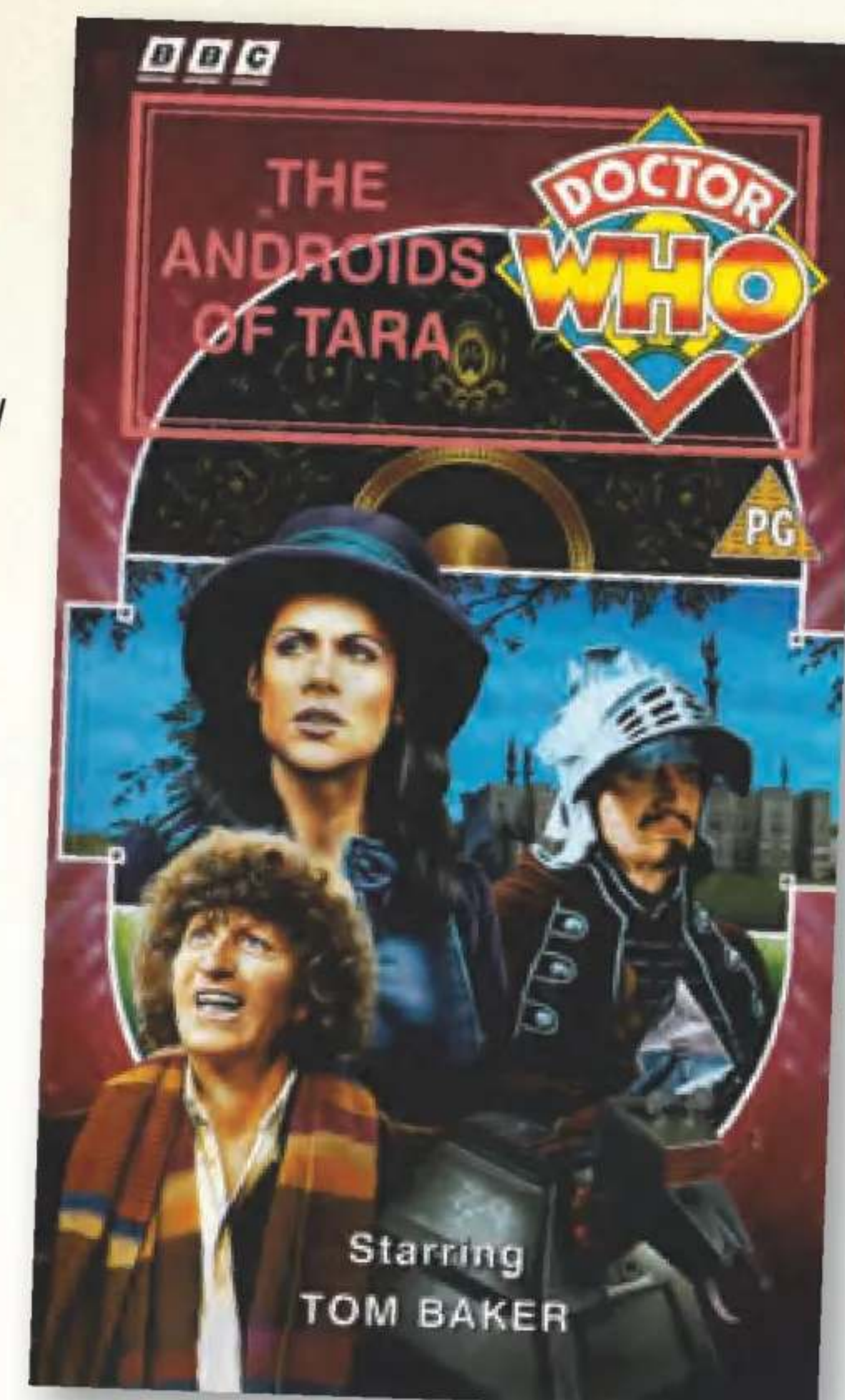
► **Programme subtitles**

► **Subtitle production notes**

The Androids of Tara was later released by GE Fabbri as part of issue 72 of its magazine the *Doctor Who – DVD Files* in October 2011.

Harlequin Miniatures issued a mini metal model of Count Grendel in September 1999.

A stamp cover for *The Androids of Tara* was issued by the Stamp Centre in July 2004 and copies were signed by Mary Tamm. In 2011, an A4 print of Andrew Skilleter's cover of the Target novelisation of *The Androids of Tara* was released. ■



Cast and credits

CAST

Tom Baker Doctor Who
with

Mary Tamm¹ Romana
Peter Jeffrey Count Grendel
Simon Lack Zadek
Neville Jason² Prince Reynart
Paul Lavers Farrah
Lois Baxter Lamia [1-3]
Cyril Shaps Archimandrite [2-4]
Martin Matthews Kurster [2-4]
Declan Mulholland Till [1,3-4]
John Leeson Voice of K9

¹ Also plays Princess Strella in Parts Two and Four, an android duplicate of Strella in Parts Two and Three and an android duplicate of Romana in Part Three

² Also plays android duplicate 'George'

UNCREDITED

Ray Lavender Bear
Roberta Gibbs Stunt Double for Romana
Peter Roy, Derek Chafer, Rodney Cardiff, Gus Roy, Steve Ismay, Derek Suthern, Tony Snell, Mike Mungarvan, Ray Lavender Gracht Guards
Reg Woods, Walter Turner, Tony O'Leary Palace Guards
Jay McGrath, Ronald Gregory Priests



Barbara Bernel, Iris Rongier, Angela Delaney, Helen Garton, Christine Cole, Eunice Bennett, Delphine Auchterlonie

..... Court Ladies

Denis Jennings, Victor Renol, Charles Adey-Grey, Kyle Adair, George Romanov, Lincoln Wright, Raymond St Clair, Harold Horsham, Bill Whitehead, Philip Webb, Roy Seeley, Evan Ross, Brychon Powell, Peter Whittaker, James O'Neill, Michael Moore, Jimmy Mac, James Delaney, Vernon Drake, Richard Atherton, Alan Troy, Trevor Wedlock Nobles
Peter Roy, Steve Ismay, Derek Suthern, Gus Roy Zadek's Guards
Terry Walsh Stunt Double for Doctor Who/
Stunt Double for Count Grendel

CREDITS

Written by David Fisher
Fight Arranger: Terry Walsh [4]
Incidental Music by Dudley Simpson
Special Sound: Dick Mills
Production Assistant: Teresa-Mary Winders
Production Unit Manager: John Nathan-Turner
Film Cameraman: John Walker
Film Recordist: Don Lee
Film Editor: David Yates
Visual Effects Designer: Len Hutton
Electronic Effects Operator: AJ Mitchell
Videotape Editor: Alan Goddard
Costume Designer: Doreen James
Make-up Artist: Jill Hagger
Studio Lighting: Brian Clemett
Studio Sound: Richard Chubb
Script Editor: Anthony Read
Designer: Valerie Warrender
Producer: Graham Williams
Directed by Michael Hayes
BBC © 1978

Left:
Touching up
Mary Tamm's
make-up.

Profile

PETER JEFFREY

Count Grendel

Born 18 April 1929, Peter Neville Jeffrey was one of nine children of wine merchant Arthur Jeffrey and wife Florence (née Weight) and raised at Tudor Lodge, Bristol. He was educated at Harrow then at Pembroke College, Cambridge University where he joined the Footlights performing society.

Jeffrey made his professional début in *Never Get Out* (1951) with Chorlton-cum-Hardy Rep.

He later joined Peter Hall's Elizabethan Theatre Company, taking the title role in *Julius Caesar* (1953, Westminster Theatre). Actress Yvonne Bonnamy was among the company and Jeffrey married her in 1955; they would have five children.

Two Rep seasons at the Little Theatre, Bristol followed, then three at Bristol Old Vic from 1957.

In spring 1960 Peter Hall added Jeffrey to his newly formed Royal Shakespeare Company.

Jeffrey's classical background, plus distinctive features that suggested a Holbein painting, led to costume roles in movies *Becket* (1964) and

Kidnapped (1971), and television series *The Spread of the Eagle* (1963), as Oliver Cromwell in *By the Sword Divided* (1985), as Bulstrode in *Middlemarch* (1994) and *The Scarlet Pimpernel* (1999). He was twice Duke of Norfolk, in film *Anne of the Thousand Days* (1969) and BBC serial *The Prince and the Pauper* (1996). He played MP James Cameron-Grant in industrial series *The Plane Makers* (1964/5) and was soon regularly portraying television's arrogant upper classes and suave villains alike.

After appearing as DI Carter in *Dixon of Dock Green* (1966) he was enlisted as senior policemen and detectives in exploitation thriller film *Goodbye Gemini* (1970), macabre movies *The Abominable Dr Phibes* (1971) and *Dr Phibes Rises Again* (1972) and on the small screen in *Strange Report* (1969), *Menace* (1973), *Thriller* (1974), *The Sweeney* (1975) and *Our Friends in the North* (1996). He was called to the bar as barristers in *Crown Court* (1976-8) and in *Kavanagh QC* (1999).

Single plays included four *Wednesday Play* entries, while *Play for Today* contributions included *O Fat White Woman* (1971) and right-wing political drama *Destiny* (1978).

TV fantasy fans enjoyed him in three episodes of *The Avengers* (1966/7/8) and,



as well as *Adam Adamant Lives!* (1966), surreal *Out of the Unknown* episode *Get Off My Cloud* (1969), *Dead of Night* (1972), *Survivors* (1975) and *Blake's 7* radio revival *The Syndeton Experiment* (1998).

He essayed comic authority figures in Morecambe and Wise movie *That Riviera Touch* (1966), *The Return of the Pink Panther* (1974) and TV comedies *Some Mothers Do 'Ave 'Em* (1975), *Porridge* (1975) and *Yes Minister* (1984).

He was a regular in zoo drama *One by One* (1984/5) and had a starring role in *Chelworth* (1989). Latter TV included Dennis Potter's *Lipstick on Your Collar* (1993), *Heartbeat* (1998) and *Where the Heart Is* (1999).

He was the face of authority in Lindsay Anderson's film trilogy of establishment satires *If...* (1968), *O Lucky Man!* (1973) and *Britannia Hospital* (1982) and Anderson's deconstructionist TV play *The Old Crowd* (1979). Other movies included *Countess Dracula* (1971), *Midnight Express* (1978) and *The Adventures of Baron Munchausen* (1988).

The Androids of Tara reunited Jeffrey with Mary Tamm, the leading lady from another of his movies *The Odessa File* (1974). He previously appeared in *Doctor Who* as the Pilot in *The Macra Terror* [1967 – see Volume 10]. Reportedly, Jeffrey also turned down the role of the Second Doctor.

Theatre remained his passion, appearing in productions of *When We Are Married* and *For Services Rendered* for the National Theatre in 1979, and playing Falstaff in *The Merry Wives of Windsor* (1985, Stratford) and Ulysses in *Troilus and Cressida* (1985/6, Stratford/Barbican) for the RSC. He returned to the National in 1990 for *King Lear* and *Richard III*.

He married second wife Gillian Jowett in 1990 and resided in Oxhill, Stratford. He died aged 70 on Christmas Day 1999 from prostate cancer. ■

Left: Jeffrey in the *Out of the Unknown* episode *Get Off My Cloud* in 1969.

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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 99-101

THE PIRATE PLANET

The TARDIS heads for Calufrax, to locate the second segment of the Key to Time. However, the Doctor and Romana are surprised to find themselves on the planet Zanak, ruled by the tyrannical Captain. But who is the real power behind the Captain, and where is Calufrax?

THE STONES OF BLOOD

The hunt for the third segment of the Key to Time leads to modern-day Earth and an ancient stone circle. There the ancient goddess, the Cailleach, is worshipped by Druids. But who is the Cailleach really?

THE ANDROIDS OF TARA

In their quest for the Key to Time, the Doctor and Romana arrive on the planet Tara. There they discover that the ruthless Count Grendel intends to usurp the rightful heir to the Taran throne by utilising android duplicates.

